

FIFTEEN AMERICAN FILM DIRECTORS AT THE MUSEUM

by Frank Stauffacher

The American film has been the subject of the spoken and written word for some fifty years. The bulk of ^{it} ~~it~~ has been concerned with the people who appear in it, the stories they act in, and the people who finance it. Rarely does this ocean of words get around to the most important creative people of the subject - the directors. It is long overdue. They are the busiest people in the art of the film because they are the artists of the film, generally out of sight behind the camera.

The San Francisco Museum of Art's famous ART IN CINEMA asked a contingent of the most important American film directors and other film artists to come to San Francisco as guest speakers in behalf of their own work. Their kind and agreeable cooperation has made this year's ART IN CINEMA series an unprecedented study of the American film - unprecedented because it is exceedingly uncommon that these film-makers have the time or opportunity to talk publicly of the subject they know better than anyone else.

This treatment of the American film has been patterned after a large circulating exhibition designed for the Smithsonian Institution and the U. S. Department of State a few years ago by this writer. Made to circulate abroad, it sought to show some of the really positive achievements in the American film, through examples of the work of fifteen American directors. Being aware of the most popular elements in our films abroad - and they are very popular - the exhibition

tried to clarify and interpret them in the light of our native culture; it sought to make clear a popular art that, on the surface, seems formless and shifting. Taking the big traditions or styles - such as the Western, the Slapstick, the Musical, the Spectacle, etc. - the exhibition helped to formulate our most alive and virile contributions to the world's history of the film. In doing this, it seemed to become a re-evaluation of our American film to those of us who, through familiarity and habit, had tended to forget.

Breaking away from its usual programming of presenting strictly experimental and off-beat films, ART IN CINEMA is here dealing with what at first would seem an about-face. But with these nine years of outstanding programs, no stringent policy has existed but that of being concerned with what is worth your interest in the film. True, our programs grew out of the avant-garde, but there is only so much avant-garde available. The very nomenclature dates the subject, and any consideration of the film is nothing if it is not as flexible as the film itself. And above all, ART IN CINEMA has seldom taken the role of critic.

This venture of trying to get closer to the active film industry in our programs was highly successful last year with the appearance on Series Nine of director George Stevens. His zeal and intense understanding of his medium was conveyed in a way not possible by professional lecturers. The air of celluloid and arc lights was there, not the air of books.

ASPECTS OF THE AMERICAN FILM: THE WORK OF FIFTEEN DIRECTORS will be presented in two series, the Tenth and Eleventh of ART IN CINEMA's famous yearly film activities. The Tenth, beginning on Friday, April 9, will be inaugurated by George Sidney, the director who is the president of the Screen Directors Guild, speaking about the greatest innovator of them all, D. W. Griffith. Griffith's fabulous 1916 epic, INTOLERANCE, will be shown as a crucible from which came

practically every future development of film technique. It was also a crucible out of which came the outstanding early players in American films.

The succeeding programs have not been arranged to fit a progression, but according to the availability of the speakers. On April 15, Fred Zinnemann of HIGH NOON and FROM HERE TO ETERNITY fame, will be guest speaker, with his earlier film THE SEARCH.

The Western Tradition in the film will be exemplified by its greatest exponent, John Ford. Kenneth Macgowan, who has been producer for John Ford will take the rostrum on April 23, to speak about and show Ford's personal favorite, YOUNG MR. LINCOLN.

On April 30 Vincente Minnelli, whose brilliant direction has been responsible for such outstanding films as MEET ME IN ST. LOUIS and AN AMERICAN IN PARIS, will speak about his approach to directing, and show sections of these films, as well as others.

On May 7 Cecil B. de Mille will be represented by director Mitchell Leisen who was formerly de Mille's Art Director. THE CRUSADES will be shown and discussed.

Stephen Bosustow, founder and president of famous UPA, the group that created an entirely new animated film, will be present on May 14 to tell us about this revolution in camera design, and will bring with him examples, from GERALD MCBOING-BOING, to THE TELL-TALE HEART.

The Documentary Film will be represented on May 20 by Willard Van Dyke, who carries the mantle of the documentary tradition from the great Robert Flaherty. Van Dyke shares that evening with Pare Lorentz's films in which he had a creative part.

(4)

For further information on this outstanding series call the San Francisco Museum of Art - Art In Cinema. Tickets are now on sale at the Museum: \$7.50 for Series Ten (\$6.00 to Museum members). Tickets to Series Ten and Series Eleven covering all 15 directors are \$12.00 (\$10.00 to Museum members). Single tickets will be sold only at the door the evening of each performance: \$1.25 (\$1.00 to Museum members). For tickets write to: Art In Cinema, San Francisco Museum of Art, Civic Center, San Francisco 2.

ASPECTS OF THE AMERICAN FILM

* FIFTEEN AMERICAN FILM DIRECTORS *

Fifteen Evenings of film: dated in 1954 corresponding to MAN AND ART, 1953.

Each evening is designed to study one director's work. One of two of his films will be shown. There is a speaker at each performance: either the director of the film himself, or some other person who worked on the film (set-designer, editor, actor, etc.), or a film historian speaking on the period and the director. This will enable the series to be more than the showing of old films, in fact, making it something like the consistent showings of the British Film Institute, which are not paralleled in this country.

- (1) D. W. GRIFFITH: Instigator of modern technique in the film.
- (2) MACK SENNETT: The art of slap-stick: action and absurdity.
- (3) CHARLIE CHAPLIN: The Great Individualist.
- (4) C. B. DE MILLE: The Hollywood tradition of the Spectacle.
- (5) JOHN FORD: Tradition of the Western.
- (6) JOHN HUSTON: The Melodrama.
- (7) FRANK CAPRA: The Human Comedy.
- (8) WILLIAM WYLER: The stage and the novel brought to the screen.
- (9) FRED ZINNEBANN: Hollywood's Neo-Realism.
- (10) GEORGE STEVENS: Experiment in major productions.
- (11) VINCENT MINELLI: The Musical: Dance, Decor and Camera create together.
- (12) UNITED PRODUCTIONS OF AMERICA: Cartoon Film.
- (13) ROBERT FLAHERTY: Father of Documentary.
- (14) WILLARD VAN DYKE: The documentary applied to propaganda and industry.
- (15) PARE LORENTZ: The poetic documentary applied to propaganda.

*If possible, a copy of Frank's exhibition for the State department on these subjects should be obtained and shown at the same time as series.

(Titles for films on panels)

(Griffith)

Griffith The Birth of a Nation 1914 +
United Artists America 1924
United Artists Orphans of The Storm 1921
Griffith Broken Blossoms 1919
United Artists Way Down East 1920
Griffith Intolerance 1915 +

H. S. Aitken
406 N. Hartwell Ave.
Waukegan,
Wisc.

(De Mille)

Paramount The Ten Commandments 1924
Paramount Male and Female 1919
Paramount King of Kings 1927
Paramount The Sign of The Cross 1932 +
Paramount The Crusades 1935
Paramount Reap The Wild Winds 1941 +
Paramount The Greatest Show on Earth 1951 +
Lasky The Squawman 1914
Paramount Unconquered 1945
Paramount Samson and Delilah 1949

(John Ford)

RKO The Informer 1935
United Artists The Long Voyage Home 1940 (WCG)
~~United Artists~~ Stagecoach 1939 (WCG)
MGM They Were Expendable 1945
20th Century Fox How Green Was My Valley 1941
20th Century Fox Young Mr. Lincoln 1939

Page 2

(John Ford, cont.)

20th Century Fox Tobacco Road 1941

20th Century Fox Grapes of Wrath 1940

Republic Rio Grande 1946

The Fugitive

20th Century Fox My Darling Clementine 1946

Republic The Quiet Man 1952

(Huston)

MGM The Asphalt Jungle 1950

Warner Bros. The Maltese Falcon 1931

Warner Bros. Treasure of The Sierra Madre 1948^x

MGM The Red Badge of Courage 1951 ^x

United Artists Moulin Rouge 1952

(Minelli)

MGM An American in Paris 1951

MGM The Ziegfeld Follies 1946

Columbia Cover Girl 1944

MGM Meet Me in St. Louis 1944

(Capra)

Columbia You Can't Take It With You 1938

Columbia Lost Horizons) 1937 ²

Columbia Mr. Smith Goes To Washington 1939

Columbia Mr. Deeds Goes To Town 1936

Columbia It Happened One Night 1934

(Wyller)

Paramount Carrie 1951
Selznick Wuthering Heights 1940
Paramount The Heiress
United Artists Dead End 1937
Goldwyn The Best Years of Our Lives 1946

(Stevens)

Paramount A Place In The Sun 1951
RKO I Remember Mama 1948

(Zinnemann)

MGM The Search 1948
United Artists The Men 1950
United Artists Teresa 1951
United Artists High Noon 1952

(Flaherty)

Revillon-Freres Nanook of The North 1922
Moana 1926
Flaherty Man of Aran 1934
Korda Elephant Boy 1937
Murnau and Flaherty Tabu 1931
Standard Oil Company Louisiana Story 1948

(Van Dyke)

Valley Town

Civic Films The City 1939

Affiliated Film Prod. for Mt. Vernon Ladies Association

Mount Vernon In Virginia

Affiliated Film Prod. for Dept. of State

The Photographer

(Lorentz)

Farm Security Administration The River 1937

U.S. Resettlement Administration The Plow That Broke

The Plains 1936

14. Pare Lorentz

Charlottesville, West Virginia Dec 11
1905

He bridged the gap between the romanticism of the old documentary conception, and its practical application.

✓ { THE RIVER
THE PLOW THAT BROKE THE PLAINS
THE FIGHT FOR LIFE

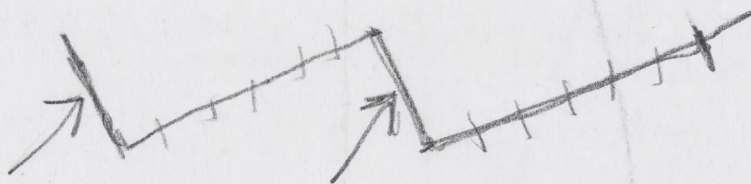
15. Willard Van Dyke

Denver, Colo. 1906

Practical adaption of the documentary film.

✓ THE CITY (MMA)
✓ VALLEY TOWN (MMA)

✓ CHILDREN MUST LEARN
✓ THE PHOTOGRAPHER
✓ THIS HAPPY COUPLE



*Submission Entered
under the auspices
of the State Dept.*

(Title. Continuous)

ASPECTS OF THE AMERICAN FILM

Short sequences from the films of fourteen
American directors presented by the U.S. Dept.

of State *within A of AF*

with acknowledgments to

The Motion Picture Association of America

H. S. Aiken

The Museum of Modern Art Film Library

Paramount Pictures Corp.

(Stagecoach)

Loews. Inc.

Columbia Pictures Corp.

Sam Goldwyn

Frances Flaherty

Pare Lorentz

William Van Dyke

~~xxxx~~

Walt Disney Prod.

*The State Dept.
brings you the
selected
sequences from
the
from the
D*

-96-

revised
Compiled by Frank Stauffacher

and Tom Lee. Ltd.

25

In 1914, D.W. Griffith was the first to make a great art out of scientific toy. This section, taken from ~~THE~~ BIRTH OF A NATION, depicts a part of the U.S. Civil War between the North and the South in 1863. Here for the first time can be seen the motion picture camera creating a mosaic ^{of} scenes to build up an impression, -- the first use of creative editing - that laid the basis for constructing a sentence in pictures,

At the same time, another great creative figure, Mack Sennett, was developing his own way of telling a story in pictures, and it, too, was on unforgettable style, ~~now with us with more sophisticated~~, the Slapstick.

The Spectacle was a style developed by Cecil B. DeMille from the ^{film's} earliest days to the present. This is a section from his CRUSADES, made in 1935. Depicting the Knight Templars advancing on the city of Acre for the attack on Saladin, it is typical of DeMille's eye for ~~arranging~~ ^{movement} arranging masses of people, the handling of ^{and lavish} ~~their~~ and the background of exotic costumes.

Belonging to the American film more truly than all other traditions is the Western. Here is a piece from John Ford's STAGECOACH produced in 1941. ~~Considered~~ The stagecoach is being attacked by Seminole Indians, and the construction of this sheer action is a masterpiece.

The Musical, the "revue" film, did~~#~~ not come into ~~existe#nce~~ existence until the sound film was developed, ~~but it took off~~. In its final development, as in Vincent Minelli's AN AMERICAN IN PARIS" produced by MGM in 1951, it was a superb combination of design, color, choreography, and camera mobility. The dancer, Gene Kelley, works ~~with~~ with the limitations/and possibilities of the camera, without any reference to the dance techniques of the stage.

(John Huston)

(William Wyler)

Frank Capra~~#~~, whose films always were concerned with a simple moral philosophy couched in terms of real humour, was responsible~~#~~ for a style that will always be among the American film's best. Here it is, from Columbia's YOU CAN'T TAKE IT WITH YOU made in 1935.

(George Stevens)

Since 1945 there has been a return to Documentary techniques, but Fred Zinnemann was the first to do this without a romantic overtone to deal with real problems as they really are. Here is MGM's THE SEARCH made in (1946). It was made in Germany and dealt with the rehabilitation of lost German children after the war. In this ~~section~~ section the children become so terrified by their misunderstanding of what goes on around them, as has been their ^{tragic} misunderstanding of the times in which they were raised.

But the true documentary film, ~~Robert Flarety~~ had its master in America, Robert Flarety. Beginning in 1919, with NANOOK OF THE NORTH, he established ^{the} a documentary film, ~~itself~~. and was the master all of his life. This is the opening shots from his last film LOUISIANA STORM, made in 1948.

The poetry of A merica, of the land, was also rendered by Pare Lorentz, But here in addition a problem was carried with it as in THE RIVER made in 1938. Although poetic visualization shows the impression of our mighty Mississippi, it also shows us the way men ^{abused} ~~used~~ nature and the way to correct it.

Willard Van Dyke, ~~eminent~~ documentary film maker, has been able to take the most prosa~~ic~~ of subjects and make them interesting. This is from THE PHOTOGRAPHER, a study of Edward Weston. Made in 1949 for the US Department of State it tells us in a plain unromanticized technique the story of this American artist.

Much of Walt Disney's hilarious world of creation is due to the introduction of the sound film. Here is a section from SKELETON DANCE, his first in 1928.

(INTRODUCTORY PANELS ONLY)

ASPECTS OF THE AMERICAN FILM: FIFTEEN DIRECTORS

PRESENTED BY THE UNITED STATES DEPARTMENT OF STATE

- A. The American Film is both an industry and an art.
- B. As an industry, its many specialized facets tend to submerge the individual creative artist.
- C. Yet as an art, it has evolved important styles that are traceable to individuals.
- D. This exhibition is a brief study of some of these styles and traditions, as exemplified by the work of fifteen directors.

1. DAVID WARK GRIFFITH: THE PIONEER.

Born - Crestwood, Kentucky, USA, 22 January 1875.

Died - Hollywood, California, USA, August 1948.

Entered films as a director in 1908

(On the right: Billy Bitzer, cameraman on all of Griffith's films, developed many innovations of the camera.)

- a. Before Griffith, the camera recorded its subject as if through a keyhole set in a fixed position.
- b. Griffith, however, moved the camera about to record those elements he selected to tell his story.
- c. These elements, composed in sequence, made of the film, a new, fluid, pictorial art, rather than a photograph of a static stage. (Consecutive shots from a section of THE BIRTH OF A NATION (1914), duration of time on the screen 4 minutes. Note variety of camera positions.)

(Right: Two shots from INTOLERANCE 1915)

2. MACK SENNETT: THE ART OF SLAPSTICK

Born - Quebec, Canada 1884

Trained by Griffith before becoming a director in 1912.

By balancing pure action and absurdity, Sennett developed a lusty form of folk art; at the same time, he developed many histrionic figures in the American Film.

ACTORS

Fatty Arbuckle

Wallace Berry

Charles Chaplin

Marie Dressler

W. C. Fields

Harry Langdon

Harold Lloyd

Mae Murray

Mabel Normand

Gloria Swanson

Ben Turpin

3. CECIL B. DE MILLE: THE PAGEANT OF HISTORY
Born - Ashfield, Mass., USA, 12 August 1881.
Entered films as a director in 1913.

With a dramatic and lavish hand, de Mille has reconstructed the pageant of history for the eye of the camera.

4. JOHN FORD: THE TRADITION OF THE WESTERN
Born - Portland, Maine, USA 11 February 1895.
Entered films as a director in 1914.

Ford's style is executed in bold strokes like the vast spaces of his favorite American West.

5. FRANK CAPRA: THE HUMAN COMEDY
Born - Palermo, Italy, May 18, 1897.
Entered films as a director in 1932, after leaving Sennett.

Capra's great films express a belief in the great possibilities of human nature through comic invention.

(Note: Capra was strongly influential in inducing the Association of Motion Pictures Producers to accept officially the demands of the Directors' Guild. These demands sought to give greater recognition to the director, as the main creative element in a film's production.)

6. WILLIAM WYLER: CRAFTSMAN OF THE DRAMA
Born - Mulhouse, France July 1, 1902.
Entered films as a director in 1928 (Universal)

Wyler has rendered themes from the stage and literature into film with passionate perfectionism.

7. JOHN HUSTON: CRAFTSMAN OF MELODRAMA
Born - Nevada, Missouri, USA, August 5, 1906.
Entered films as a writer, 1938, and as a director in 1941.

In Huston's brilliant films, taut action, and arresting adventure are composed with a sure camera sense.

(Note: A characteristic arrangement in depth within the frame.)

8. GEORGE STEVENS: CRAFTSMAN OF THE EPIC
Born Oakland, California, USA, 1905
Trained by Sennett; entered films as a cameraman in 1921, and as a director in 1930.

Stevens' great interpretation of Theodore Dreiser's "An American Tragedy" is an experiment of great tenderness and originality.

9. VINCENTE MINNELLI: TRADITION OF THE MUSICAL

Born: Chicago, Illinois, USA, (?)

Entered films as a director in 1943, from Broadway stage productions.

Dancer, camera, and decor are combined by Minelli, to form a more vivid film choreography, with little similarity to the choreography of the stage.

10. FRED ZINNEMANN: NEW TREATMENTS IN REALISM

Born: Vienna, Austria, April 29, 1907.

Entered films as a director in 1929.

Zinnemann has dealt successfully with social themes previously considered unpopular as entertainment.

11. ROBERT FLAHERTY: PIONEER OF THE POETIC DOCUMENTARY.

Born: Iron Mountain, Michigan, USA

Died: New York, USA, March 1951

For Flaherty, the camera recorded the world of nature and man, and found there, a drama which arose from fact and beauty.

12. PARE LORENTZ: DEVELOPMENT OF THE DOCUMENTARY FILMS.

Born Clarksburg, West Virginia, USA, December 11, 1905

Lorentz brought a native poetry to the documentary film that grew out of the land and people of America.

13. WILLARD VAN DYKE: APPLICATIONS OF THE DOCUMENTARY FILM

Born: Benver, Colorado, USA, 1906.

Entered films as a cameraman in 1938.

By revitalizing the aspect of prosaic material, Van Dyke has given us fresh eyes with which to see.

14. WALT DISNEY: MASTER OF THE ANIMATED WORLD

Born: Chicago, Illinois, USA, December 5, 1901.

Nature, fantasy and the artist make up the vast world of Disney's creation.

15. STEPHEN BOSUSTOW: UPA; REVOLUTION IN ANIMATION

With a new vista on both design and humor, the animated film took on a fresh life.

it Hollywood Director at it S. F. Museum

William Wellman, one of the most dynamic and respected directors in Hollywood, will appear in person tonight at 8 o'clock as the second guest speaker on Art in Cinema's "Famous Directors" series at the San Francisco Museum of Art.

He will show his noted Western film, "The Ox-Bow Incident," and tell of his work.

Few directors can equal Wellman's colorful real-life background or his record as a filmmaker. His films include such standouts as "Nothing Sacred," "The Story of G. I. Joe," "Yellow Sky" and the original "A Star Is Born." His most recent release was "The High and the Mighty."

Tickets will be sold at the door (price: \$1.25).

Red Document Film at Teleney

"Beasts of the East," documentary film dealing with communist aggression in China, open today at the Teleney.

DANCE

EVERY
SAT.
NITE



in the Beautiful
Spacious Clubhouse

BAY MEADOWS

SAN MATEO—9 to 1

FRANCISCO MOVIES

THEATERS ★

★ MARINA THEATERS ★
WA 1-1234

and Steiner
"E-COLOR
SADERS"
DERS &
& 8:55
CLANE
9-10:45

MARINA Chestnut near Steiner St.
Continuous from 1 p. m.
IN CINEMASCOPE! & LAVISH COLOR!

★ KING RICHARD &
THE CRUSADERS ★

REX HARRISON AND VIRGINIA MAYO
& "CONY ISLAND HOLIDAY" (COLOR)

PRESIDIO Chestnut and Scott Sts.
★Doors open 6:45 p.m.★
"TOO MANY GIRLS" with DESI ARNAZ
LUCILLE BALL & RICHARD CARLSON
"BACHELOR & THE BOBBY SOXER"
WITH CARY GRANT AND MYRNA LOY

★ WEST COAST THEATERS ★
UH 3-5800

TAN Mission & 20th Sts.
OPEN AT 1:00 P. M.
"THE SUN" (TECHNICOLOR)
ES & GREGORY P.
IN "THE IRON D

9th Ave. &
CIN

★ MASSER BROS. THEA

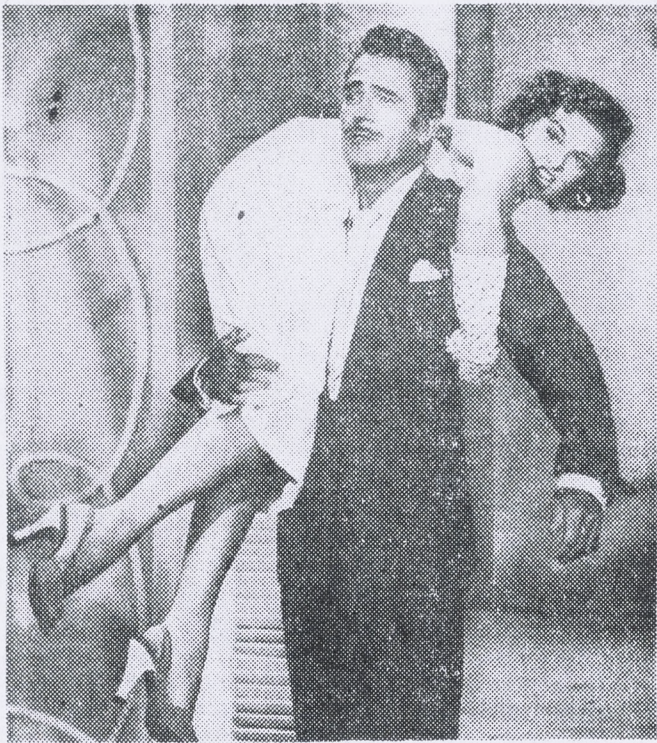
ROYAL Polk Street near
Continuous from 1-
JENNIFER JONES DORTH.
& GREGORY PECK STEPH.
& MAR
DUEL IN
THE SUN
(TECHNICOLOR) MAK
T O

ALHAMBRA

"THE CAINE MUTIN"
HUMPHREY BOGAR
FRED MACMURRAY
PROGRAM OF S

NEW MI

HUMPHREY
BOGAR
FRED
Mac



Gilbert Roland manhandles Jane Russell after a whirlwind courtship in RKO's "The French Line," opening today at the United Artists. Other principals in this Technicolor musical, which features a controversial dance by Miss Russell, include Arthur Hunnicutt and Joyce MacKenzie.

Poet Edith Sitwell Looks at Hollywood---Finds It Good

LONDON, April 26 (Reuters)—Edith Sitwell, stern-faced British poetess, has looked at Hollywood and found it good.

She rejected charges that Hollywood is "given over to squalid living" in an article in the Sunday Graphic.

She has just returned from Hollywood, where she finished the script of a movie, "Fanfare

for Elizabeth," adapted from her 1946 biography of Anne Boleyn.

Her trip convinced her that respectable behavior is the rule in America's film capital.

"I saw no false eyelashes, no battles about or between female stars, met nobody who had been married ten times," she said today.

Billings for This Week at Art Houses

A much-discussed new musical film will open this week at The Stage Door, and a new British comedy at the Bridge. At other art and foreign-language movie houses, some old favorites will play on. The schedule:

STAGE DOOR—"Gilbert and Sullivan," a British Technicolor film with Robert Morley as librettist W. S. Gilbert and Maurice Evans as composer Arthur Sullivan, opens Friday.

BRIDGE—"Miss Robin Hood," a British comedy starring Margaret Rutherford, will open Thursday. The roly-poly British comedienne of "Passport to Pimlico," "The Importance of Being Earnest" and "Curtain Up" is seen portraying another of her priceless eccentric females.

VOGUE—"The Little Fugitive," probably one of the finest films about children ever made, will enter its second week tomorrow.

LARKIN—"Genevieve," a British comedy about a rivalry between two owners of sputtering 1904 automobiles, who race them from Brighton to London, will remain in its fifth week.

CLAY—"The Man Between," Carol Reed's latest British suspense film, continues its run. Starring James Mason, Claire Bloom and Hildegard Neff, it was photographed in bomb-ravaged Berlin.

RIO—"The Perfectionist," with Pierre Fresnay in the role of a hospital surgeon who becomes too single-minded about his career, will continue.

'Garters' at Paramount---A Successful Experiment

In Hollywood terms, "Red Garters," at the Paramount, can qualify as an experimental film. and a successful experiment it is, although dedicated Western fans might not agree.

Pat Duggan, who produced it for Paramount, gathered all the Western cliches he could find, including a finale that has the militia scurrying to the rescue. He wrapped them into a beautifully designed and costumed musical film that kids the whole 50-year history of Western movies within an hour and a half.

"Red Garters" opens with a shooting followed by a jaunty hanging and barbecue. It ends with the three principal males getting their girls on cue. In between it rakes over the "code of the West" (mention of which brings Stetsons off all heads). The "code" calls for red-blooded males to track down and do in anyone who done his clan any dirt.

In almost the atmosphere of

"Oklahoma!," but with tongue in cheek, "Red Garters" features an exuberant company that ranges from Rosemary Clooney to the pretty song-stylist, Joanne Gilbert, in her initial Hollywood role.

Guy Mitchell, garbed in white, as the hero, and astride a palomino; Gene Barry, the villain, garbed in black and aboard a coal-black steed; Jack Carson; Pat Crowley and a half dozen other young performers lend this original musical a welcome zest.

A word about the sets: there are no scenic backdrops, only flat, striking monochromes, outlines of buildings, landscapes, barrooms and bedrooms. A cemetery is gray; trees are silver; a fire engine is the reddest fire engine you can imagine.

The songs aren't particularly memorable, but the atmosphere of this movie experiment definitely is. "Red Garters" should be around longer than the week it is booked at the Paramount.

—WILLIAM HOGAN.

Art in Cinema

Macgowan Analyzes Director John Ford

Hollywood's top filmmakers can be as articulate on the lecture platform as they are on the screen. At least that's the impression Kenneth Macgowan gave here last Friday night when he spoke on Art in Cinema's third program on "Aspects of the American Film: 15 Directors," at the San Francisco Museum of Art.

Macgowan's subject was John Ford and the Western tradition in films.

"Not the greatest of our directors," was his judgment of Ford, "but certainly one of the most satisfying."

The noted stage and film producer and professor of theater arts at UCLA described Ford's strengths and weaknesses in simple, forceful terms.

"Above all," he said, "Ford is a man's director. His women generally are not memorable. I think there's nobody better than Ford in Hollywood at camera work. He knows you should do as little as possible with the camera."

"Ford, a veteran of more than 100 pictures, does not move his camera unless there's a reason," said Macgowan. "He favors

medium two-shots. He especially likes to dramatize moods, as in 'The Informer.' And he's best at Americana; at recreating the legend of the American past, as in 'Steamboat Round the Bend,' 'Young Mr. Lincoln' and 'Stage Coach.'

Ford's lusty sense of humor also came in for praise. But Macgowan's talk was not uncritical, and he spoke of the director's tendency to repeat himself in his films; to use the same actors (John Wayne, Ward Bond), the same settings (Monument valley) and the same themes over and over.

"I don't mean that Ford lacks imagination," said Macgowan. "He simply takes the easiest way."

One of the greatest faults in film production today, the speaker said, is the lack of scripts written originally for the screen, and not simply adapted from some other medium. He then told the history of "one of the few" scripts independently fashioned by a screenwriter: Lamar Trotti's "Young Mr. Lincoln," which Ford directed and Macgowan produced.

That 1939 film, one of Ford's favorites, was then screened.

This Friday night's program will present Fred Zinnemann, recent Academy Award winning director, and his film, "The Search."

—LUTHER NICHOLS



Kenneth Macgowan

**GREATEST
WHISKEY BUY
IN YEARS!
SAVE \$147!**

Mr. Tweedy

By NED RIDDLE



Try and Stop Me

By BENNETT CERF

THE HEAD of one of the biggest Hollywood studios had a most effective gambit for heading off demands for increased salaries. This head, whom we shall call L. B. because those were his initials, had an uncanny knack for knowing when a visitor was about to put the bite on him. He would rub his eyes wearily and say, "Why do I drive myself this way? I make more out of the office buildings I own than I do slaving at this studio. I stay here, I guess, because I couldn't live without my contacts with artists like yourself. Men who are interested only in money don't belong in the picture business with us." By this time the visitor was usually so overcome with emotion he not only was ashamed to demand a raise, but ended by inviting L. B. out for lunch.

John Hodiak knows a small porcupine who was taking a



constitutional in the California desert when he walked right into a cactus bush, then hollered, "Is that you, ma?"

Joseph Henry Jackson

Bookman's Notebook

Living in Tahiti

DAVID HUNTINGTON had a problem as the rest of us have. He wanted to do one thing and felt he ought to do something else. What he wanted was to roam. What he knew he ought to do, since he was a family man, was settle down.

He solved his problem as the rest of us solve ours; he compromised. Taking his wife, Fritz, and his 11-year-old son, he went to Tahiti. The idea was not just romantic escape. It was to go somewhere and take time out to think. The Huntingtons had moved about in their time and found one thing common to resort spots: Generally they were extensions of home. The setting was different, but the cast and the play about the same—"the usual round of hospitality at a price, electric guitars, personally escorted tours, hoopla, schmaltz, rush and anxiety."

In Tahiti the Huntingtons found what they wanted—which was time to take a good look at themselves. (Their small boy, whose views were not so involved, just plain had a wonderful time.) Just out is Mr. Huntington's "Tahitian Holiday" (Holt; \$4.95), in which he tells the story of the family's months in Tahiti, what they learned there, how they came to love the people and the island life—and also how they found that they could not cut themselves off quite that much. They made their decision; it was to come back to California.

The Huntingtons, to begin with, were not content simply to go as tourists, live as tourists, and come away with the tourist viewpoint, whatever that might be. Instead, they put down roots. Many will remember Caroline Guild's pleasant little book, "Rainbow in Tahiti," a few years ago. The Guilds had to leave Tahiti, and it was their house the Huntingtons got, complete with loyal servants and good friends.

Because they settled in, the family had a chance to see aspects of the island the short-time visitor doesn't. And this is what makes the difference. In the beginning, you're likely to fear that Mr. Huntington is writing just another light and airy tourist yarn; before you're through you find that he did his best to get at the inwardness of Tahiti while he and his wife were getting at the inwardness of themselves. And you'll realize that the

book is quite a bit better than you may have thought at first.

For instance, you'll discover quite a bit about the island's history, though not too much. You'll learn something of what its natives are like—not the mixed bag that one finds in Papeete but country people like the author's servants, Tom and Hira. You will go along on fishing expeditions, clamber through prehistoric caverns, listen to Tahitian songs and legends, even become acquainted with Quinn's Law, stated by a Papeete bistrokeeper. It is based on the premise that "to do anything requires effort" and declares (it seems to be true in Tahiti, anyway) that "expended effort varies in inverse proportion to results achieved." Mr. Huntington, in short, can be amusing and serious by turns, and he makes of the combination a surprisingly well-flavored narrative.

There are maps and photographs; the author has included in an appendix some information on steamship and air transportation to Tahiti, a page or two of local recipes and a short glossary. And in the end he and his family made a discovery that may stand them in good stead not only in Tahiti but anywhere. He puts it shortly when he writes: "The appreciation of Tahiti is dependent upon the ability to laugh at inconveniences and relax." For "Tahiti" substitute "life."

Notes on the Margin

... Edith Thacher Hurd and Clement Hurd, author and artist and a husband-and-wife team in writing children's books, have a new one coming this week, a young people's story called "Nino and His Fish," which is about Angelo's Restaurant in Monterey. The Hurds have moved West to California, and they're launching the book with a party at the very restaurant about which it is written.

... The Literary Guild, more beforehand than ever, has picked its August selection, "Unto a Good Land," by Vilhelm Moberg, a novel about a group of Swedish immigrants a century ago and their trek up the Hudson, across Lake Erie and west to Minnesota, where they found the kind of country they had been looking for. Published in Sweden last year, the book sold 90,000 copies in its first few weeks—in proportion something like a sale of two million in the U. S.

Ralph J. Gleason

The Lively Arts

Popular Music

ON LABOR DAY week end this September the science fiction aficionados, a group bowing to none, not even jazz buffs, in fervor, will hold their 12th annual national get-together in San Francisco.

The Elves', Gnomes' and Little Men's Science Fiction, Chowder and Marching Society, the Berkeley affiliate, numbers among its eerie membership several jazz fans, including one Tom Quinn, who doubles as the president of the Turk Murphy Fan Club. Mr. Quinn

outer space. These creatures are landing on a terrain pitted with craters and dotted with rugged peaks. Hardly the place to get groovey with your favorite jazz artist.

The titles of the numbers are quite in keeping with space travel. The first side offers "Beyond Gravity," "Lunar Sleep," "Asteroid Ballet" and "Airless Moon." The second has "Primordial Matter," "Gravitational Whirlpool," "Space Intoxication" and "Purple Planet."

Album notes and by Samuel...

BIOGRAPHY OF GEORGE STEVENS
(Producer-director for Paramount)

George Stevens was born to show business. His father, his mother and his grandmother formed one of the west coast's famed theatrical families. He made his stage debut at the age of four and for the next dozen years planned to be an actor. Then, in 1921, he came to Hollywood and his career took a curious detour.

He couldn't catch on as an actor. So instead of appearing in front of the cameras he started to work behind them. He was an assistant, then a second cameraman, then a first cameraman. He switched to gag writing, then wangled a job directing two-reel comedies. This led to features and in 1935 Stevens hit the big time as a topflight director. He has been there ever since, has taken on the dual responsibilities of both producer and director, has never regretted that he wasn't an actor.

Stevens' most recent productions are "Shane," "A Place in the Sun" and "Something To Live For" for Paramount. He came to Paramount when that studio acquired Liberty Films, Inc., the company formed by Stevens, William Wyler and Frank Capra as producer-directors and Samuel J. Briskin as executive producer.

"Shane" is played against an 1890 Wyoming background. The stars of the picture are Alan Ladd, Jean Arthur and Van Heflin.

"A Place in the Sun" is a modern story based on Theodore Dreiser's "An American Tragedy," co-starring Montgomery Clift, Elizabeth Taylor and Shelley Winters. "Something To Live For" is a romantic drama starring Joan Fontaine, as an aspiring stage actress with a weakness for whiskey, Ray Milland, as an advertising man who helps her stop drinking, and Teresa Wright, as Milland's understanding wife. Stevens is both producer and director on his pictures.

These three outstanding productions join Stevens' string of past successes which include such distinguished films as "I Remember Mama," "The More the Merrier," "Penny Serenade," "Gunga Din," many another. So, although in a new niche, he has lived up to his heritage.

(more)

~~Stevens~~ Stevens was born in Oakland, California, in 1905. His father, Landers Stevens, was a Pacific Coast matinee idol; his mother, Georgia Cooper, was an equally well-known stage favorite; and his grandmother, Georgia Woodthorpe, was the toast of San Francisco during the Gold Rush days. His grandfather was the picturesque James Stevens, San Francisco attorney of that pioneer era. The late Ashton Stevens, long dean of Chicago drama critics, was his uncle.

George made his first stage appearance at the old Alcazar Theatre in San Francisco, appearing with the famed tragedienne, Nance O'Neil in "Sapho." After completing his education in the little Mother Lode town of Sonoma, he took up acting as a career. He joined his father's company in the Bay region, played juveniles and acted as stage manager.

The turning point in Stevens' Hollywood career came in 1935 when Katharine Hepburn, then the reigning queen of the RKO lot, wanted him to direct her in Booth Tarkington's "Alice Adams." Prior to that he had learned his craft meticulously and thoroughly. He knew cameras and camera angles and lighting; he knew gag writing and custard pie comedy; he had learned much while directing two-reelers at the old Hal Roach lot. He had shown his skill with such modest features as "The Cohens and Kelleys in Trouble," "Kentucky Kernels" and "Laddie." But "Alice Adams" was a fine and honest story of a small town girl's love tragedy and Stevens' excellent direction was acclaimed and applauded.

He directed a few more good pictures, soon proved that "Alice Adams" was no lucky accident by hitting the jackpot again with a scintillating comedy called "Vivacious Lady." This picture brought the shy Jimmy Stewart full-fledged stardom, proved that Ginger Rogers, the dancing star, could act, and added much to Stevens' stature.

Stevens followed this comedy with the action-packed "Gunga-Din," top-lining Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr. He next directed A.J. Cronin's grim "Vigil in the Night," starring the late Carole Lombard.

Then came four smash hits in a row: - "Penny Serendade," with Irene Dunne and Cary Grant; "Woman of the Year" with Katharine Hepburn

(more)

and Spencer Tracy; "Talk of the Town" with Jean Arthur, Cary Grant and Ronald Colman; and "The More the Merrier" with Jean Arthur, Joel McCrea and Charles Coburn.

His career was racing in high gear when the war struck. Stevens entered the service early in 1943 with the rank of Major in the U.S. Army Signal Corps. He was honorably discharged in December, 1945, with the rank of Lieutenant Colonel. With his customary thoroughness, Stevens had served his country with distinction. He was in charge of special photographic coverage of invasion tactics for the Sixth Army, had participated in six major campaigns in Africa, the middle East and European war theatres.

His first picture upon his return from service was the direction of "I Remember Mama," that sensitive, human drama starring Irene Dunne. "A Place in the Sun" is the second in his post-war period with "Something to Live For" the third, followed by "Shane."

Personally, Stevens is a big, broad-shouldered, serious-looking man. At work, he is a fellow of intense preoccupation, solely intent on making a good picture. He stresses simplicity and humanness in his pictures, strives for absolute honesty in telling a story, has long been the enemy of screen magnificence merely for its own sake. He lives unostentatiously, is a rabid baseball fan, likes to hunt and fish.

His career, chronologically:--

1905 -- Born, Oakland, Calif.

1909 -- Made stage debut.

1921 -- Came to Hollywood, worked as cameraman, gag-man.

1930 -- Became director of two-reel comedies at Hal Roach Universal studio.

1933 -- Directed first feature, "Cohens and Kellys in Trouble" Universal studio.

1934 -- Directed "Bachelor Bait," "Kentucky Kernels," RKO.

1935 -- Directed "Laddie," "The Nitwits," "Alice Adams," "Annie Oakley," RKO.

1936 -- "Swing Time," RKO.

1937 -- "Quality Street," "A Damsel in Distress," RKO.

1938 -- Produced and directed "Vivacious Lady," RKO.

(more)

- 1939 -- "Gunga Din," RKO.
- 1940 -- "Vigil in the Night," RKO.
- 1941 -- "Penny Serendade," Columbia.
- 1942 -- "Woman of the Year," MGM, produced and directed
"The Talk of the Town," Columbia.
- 1943 -- Produced and directed "The More the Merrier,"
Columbia.
- 1943 -- Entered armed forces as major in U.S. Signal Corps.,
discharged as Lieutenant Colonel in December, 1945.
- 1947 -- Produced and directed "I Remember Mama," RKO.
- 1949 -- Produced and directed "A Place in the Sun,"
Paramount.
- 1950 -- Produced and directed "Something to Live For"
Paramount.
- 1951 -- Produced and directed "Shane," Paramount.

* * *

Art in Cinema

Director Merian Cooper
Talks on Documentaries

By LUTHER NICHOLS

It isn't hard to see why Merian C. Cooper has been a key figure in the background of so many vital film developments from the earliest "documentaries" in the Twenties to the first Technicolor film in three colors ("La Cucaracha," 1934) to today's widest screen spectacle, "This Is Cinerama."

At 60, the balding, loquacious Cooper still has a boundless imagination, and still applies it to motion pictures with an equally boundless enthusiasm. Both qualities, along with a friendly Southern charm, came across to a good-sized audience last Friday night during Art in Cinema's third "Famous Directors" program at the S. F. Museum of Art. Cooper spoke

on his own work in documentary films, and on that of the father of the genre, the late Robert Flaherty.

He showed "Man of Aran," which he termed Flaherty's best. The soil, the sea, the wind and the courage of man have seldom been so powerfully celebrated as in that record of life on barren, storm-swept islands off the West Coast of Ireland.

Yet, oddly enough, for many in the audience the film shown first, Cooper's and Ernest Schoedsack's "Chang," a 1927 account of jungle life in Northern Siam, showed up as a more entertaining and warmly human film. This, even though "Man of Aran" was made seven years later and boasted the advantages of sound and panchromatic film. It was quite a tribute to Cooper.

The two screenings ate up much of the evening, and Cooper was not asked many questions by the audience afterward. But he scattered many a remark at a press conference beforehand.

"Flaherty, Schoedsack and I are usually called the founders of 'documentary,'" he said. "But none of us like the word. We prefer to be called 'story-tellers.' The story we told again and again was simply that of man against nature. In 'Chang,' it was man against the jungle; in 'Man of Aran,' man against the sea. But it was always the same story."

Cooper started in films when, as a young explorer, he signed on as navigator with a travelogue unit heading out of Singapore. He didn't like the way they were merely shooting a record of what they saw, without any creative interpretation, and decided to make a film himself. With Schoedsack, then a top newsreel photographer in Europe, he went to Persia and made the notable "Grass," then to Siam for "Chang." At about the same time, Flaherty was independently making his historic "first documentary," "Nanook."

"We rode to glory on 'Chang,'" said Cooper. "Made for \$10,000, it out-grossed the Hollywood films of its year."

After that, he never left off pioneering in the movies. In 1924, he claims to have tested the same pair of "squeeze lenses" that were used to shoot the CinemaScope sensation of last year, "The Robe." Later he improvised the first big science-fiction hit, "King Kong" (1953). And he's put in 21 exciting years as a producing partner with John Ford.

"People think films are in a revolutionary stage right now," said Cooper, who last year won an Academy Award for his many innovations and contributions. "But the revolution is just beginning. In the future we'll see pictures made on tape, and things barely dreamed of now."

NOT
STIR
UT
PRAT



LE U.S. DIST.

IT
G
T
P
L

F

lo
Ci
se
Ki
re
m
m
in

G

B

C

By
E
dea

▲ 11
♥ 9
♦ A
♣ J

TI
Sou
20
30
60

O
club
To
a s
serv
peri
in t
tion
Cha
tims
and
slan
fing
toda

W
club
to d
the
ing
So i
ers t
for t
appe
pect
able
an a
goin
tere
trun
ture
the

TI
a v
trick
decl
pose
dian
good
the
be d
not
holdi
ceiva

'Art in Cinema'

Effect spoiled by lengthy program

The "Art in Cinema" series, presented by the San Francisco Museum of Art, is indeed a fine group of presentations, and the Bay area is fortunate to have such a program. However, no one is perfect, and last Friday night, somebody planned an overly long program.

The performance started out well. We had a chance to see Merian C. Cooper, one of the key persons in motion picture history. Through the years Cooper has had his finger in many motion picture pies, including "Four Feathers," "Flying Down to Rio," "King Kong," "The Quiet Man" and "This Is Cinerama," now in its second year on Broadway.

Cooper, in his earlier days, also directed documentaries, such as "Chang" with the late Robert Fla-

herty. This, unfortunately, was what we had to contend with Friday night.

Properly fortified for the ordeal, an audience can sit through, and even enjoy, a full-length documentary. After three hours of this sort of thing, however, we felt that we would never be able to look another such film in the face again.

Friday night we were trampled by maddened elephants in Asia and washed over the tide-swept rocks of Ireland. We spent half an hour catching one shark and an hour growing a rice field that was finally trampled by the aforementioned elephants. Frankly, this is too much to spring on an audience at one sitting.

The unhappy result of all this was that when Mr. Cooper rose to speak (it was then 11:15 p.m.) two persons asked questions, and then the

audience rose en masse and made a frantic dash for the exits, reminding us of the elephant stampede we had just witnessed on the screen.

That the pictures were good is undeniable. There was just too much of them. "Chang," the rice field-elephant entry, was especially ahead of its time. Made in 1924, it had photography and style that would be excellent in 1954.

"Man of Aran," which Flaherty directed alone, was spectacular and beautiful but could have used a little cutting.

The overly-long program was particularly unfortunate as Cooper could undoubtedly have made some wonderful comments on the motion picture industry.

We sincerely hope Mr. Cooper will be back soon with a shorter program and more discussion. — Jay Bardwell.

ON THE AISLE

By FRED JOHNSON

Pioneer In Documentary Films Lauds Colleague

THE MAN WHO PRODUCED "THIS IS CINERAMA" and was co-partner in the historic filming of the documentary-type "Grass" and "Chang" wasn't here last night to talk about his own work so much as that of another pioneer in that field—Robert Flaherty.

At the Museum of Art, Merian C. Cooper's contribution to the Hollywood directors' share in the Art in Cinema series was a tribute to the earlier pathfinder's historic achievement in making "Nanook of the North." This was the 1922 epic which introduced films in which the theme, actors and settings were from life itself.

As co-producer with Ernest B. Schoedsack, Cooper filmed the memorable "Grass" documentary in 1925 as the story of a Persian tribe's movement of animal flocks over almost impassable cliffs to find new pasture lands. He explained that his film had become so worn as to be impossible of screening. But he showed the jungle film "Chang," a predecessor of the partners' "King Kong" and "The Four Feathers."

★ ★ ★

COOPER RATED FLAHERTY'S "MAN OF ARAN" as the pioneer's finest picture, filmed in 1934 as the story of men who fought the sea on the barren islands west of Ireland, as humans fought the jungle in "Chang." After Flaherty had been assigned to the making of "This Is Cinerama" some four years ago, his death brought Cooper into the enterprise.

A senior member of the Hollywood directors' guild, Cooper is a zealous supporter of the Art in Cinema series as a specialist in what has been called the documentary division. But he has also been an associate of John Ford for 21 years and with him made the Academy award-winning "The Quiet One." With the Whitneys he pioneered and financed Technicolor and with David O. Selznick was a backer of "Gone With the Wind."

★ ★ ★

THE FLORIDA-BORN COOPER, whose life has been aviation and motion pictures, left in his fourth year at Annapolis to join the U. S. infantry and patrol the Mexican border, left the Army for the Air Corps in 1917 to serve under General Billy Mitchell. Flying bombers over France, he was shot down in the Argonne, taken prisoner and confined in a German hospital in Silesia.

Later in Poland on the American Relief Committee he remained to fight in the Polish army and establish its first air corps as a fighter pilot commander. With exploration as his early love, he joined the American Geographic Society and made numerous expeditions.

After his "Grass" and "Chang" achievements and a long stint in Hollywood, he became the first chief of staff of the China Air Task Force under General Claire Chennault. Following a special mission to England at the second World War's outbreak, he chose the Southwest Pacific theater and became chief of staff for Major General Ennis C. Whitehead. In all, he served under five of the greatest air generals.

★ ★ ★

As FOUNDER AND DIRECTOR of the nation's first airline, the Pan-American, Cooper became interested in commercial aviation, but his interest in motion pictures continued.

Beginning in an era of inexpensive movies, the "Grass" picture, which no Hollywood studio wanted, was made at a cost of \$10,000. Even Cinerama was filmed at an outlay of less than \$1,000,000.

"You hear much talk of a current revolution in film-making and in television," he commented. "That hasn't even begun, even though there were b in California in 1946."

OSCAR COLLECTOR

Lucky to Have Geniuses for Partners, Famed Director Says

Describing himself as "a man who has been very lucky in having geniuses for partners," director-producer Merian C. Cooper had a few words to say about his motion picture career last night before he made his scheduled lecture at San Francisco's Museum of Art.

Cooper, who two years ago won an Oscar for "contributing the greatest number of innovations to films," was in town to discuss the documentary films of the late Robert Flaherty, the subject of last night's Art in Cinema program. An enthusiastic supporter of the idea of presenting to the public "a historic view" of motion pictures, Cooper said he was very proud of his membership in the Screen Directors' Guild which is supplying the speakers for these programs.

He said he was frankly amazed at the number of movie directors who have made the trip to San Francisco, interrupting busy studio schedules. Evidently, audiences are just as impressed, since the Museum's Friday night shows are attracting full houses, often turn away more people than can be seated in the moderate-sized auditorium.

FABULOUS CAREER

Cooper's own fabulous career puts to shame most of the movie scripts he has worked on. Born in Jacksonville, Florida, he received his schooling in the east, worked as a newspaper and a magazine writer, was a pilot in World War I. He organized the Kuscusko squadron, a Polish air unit fighting Russians in 1920. The next year he decided to become an explorer. But after being hired by a group making a travelogue, he felt he could make a better movie. Together with a war buddy, news cameraman Ernest Schoedsack, Cooper went to Persia, spent two years filming "Grass," which was to become a documentary classic.

"It was the story of man's fight against nature, the same theme Flaherty used in his 'Nanook of the North.' Incidentally, both Flaherty and myself always objected to the word 'documentary' for our pictures. We are story tellers," insisted Cooper. Again with Schoedsack, who originally hailed from San Francisco, Cooper made "Chang" in Siam. These two films (Cooper still thinks "Grass" is the greatest film he ever made) were highly successful commercially in the late 1920s.

COOPER FIRST

Later Cooper became vice president in charge of production at RKO. He was the first producer to go to Africa for location shots and combine such scenes with studio sets in the movie, "Four Feathers." When he couldn't get financial backing for an African movie about gorillas, he invented a new camera technique which made an 18 inch figure look like a 60 foot gorilla on the screen in "King Kong." "Flying Down to Rio" was another Cooper venture.

For the past 21 years, Cooper has been partners with award-winning director John Ford and with him has made such highly profitable and deservedly popular films as "She Wore a Yel-



Merian C. Cooper

low Ribbon," "Fort Apache" and "The Quiet Man." Cooper's movie making was interrupted by World War II when he was called back into active service, became Gen. Chennault's chief of staff in China. He saw service throughout the war and came back to civilian life and motion pictures, of course, in 1946.

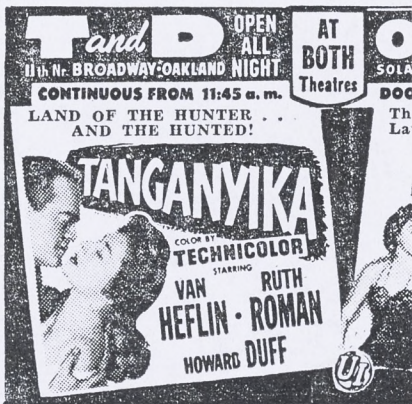
He was co-producer of "This Is Cinerama," directed the latter half working with flyer Paul Mantz. An aviation enthusiast ever since 1915, Cooper says he flew every one of the plane scenes in Cinerama except one. Although he did not work on the second Cinerama movie, he may be trying his hand at the third one, "The Seven Wonders of the World."

MOVIES ON TAPE

The 60-year-old pioneer of so many movie techniques (including the use of color when most studios felt it was good only for cartoons) thinks movies and TV are only just starting to become revolutionized, envisions many new techniques in the immediate future, such as making movies on tape instead of the usual film.

Not a man to be idle, Cooper is working with Ford on two new movie scripts which they'll be making soon. "I don't believe in mentioning the names beforehand, however. I like to have the pictures completely cast and ready to go. I've found that's the best way to operate with a minimum of headaches and disappointments."

Last night's program included a showing of Flaherty's "Man of Aran" and of "Chang." Only two prints of "Grass" now exist. One is in New York's Museum of Modern Art and the other owned by Cooper was discovered yesterday to be in too poor shape to show to museum audiences.



Amer
dance
sharp
ern r
He
and
life
stirri
newe
Adve
Prair
at th
The
male
sway
of In
deriv
fascir
havior
to the
"The
The
and t
in t
mane
ing g
every
their
whee
tion
come
and
The

E/

NE
hotels
New
West
boud
of lai
Quart
ing t
Miss
enter
kini-t
one
musc
physi
"You
mail
to a
am,
1954
what
a swe
Mis
popul
when
enough
to cor
still
With
hiss o
old sl
walks
gle.
she r
archir
drawl
roe g
Her
direct
who
Betty
further
act, a
marri
lyrica
racy
censo

B

I
Rich

"A HISTORY OF THE MOVIES" - Benjamin B. Hampton
page 422:

"The most important of these were "NANOOK OF THE NORTH" made by Robert J. Flaherty, and "GRASS" and "CHANG" - each a six-reel movie record of the journeys of two cameramen, Ernest B. Schoedsack and Merian C. Cooper in Asiatic lands. None of these pictures told a story in accordance with accepted patterns of the studios, and yet each attracted large audiences."

"A MILLION AND ONE NIGHTS" - The History of the Motion Picture -
Terry Ramsaye

Page 600:

"The Rainey hunt paved the way to the screen for such notable adventure subjects as Martin Johnson's "CAPTURED" by Cannibals, and "HUNTING AFRICAN ANIMALS", Dr. Leonard O. Dugden's Prizma color pictures of Alaska and the White Horse Rapids - Robert J. Flaherty's "NANOOK OF THE NORTH" conceived as Propaganda for Revillon Freres, Ira Jay Ingraham's "AROUND THE WORLD WITH THE SPEEJACKS, a record of the marine rambles of A. Y. Gowen, a Cleveland cement magnate, and Merian C. Cooper's "GRASS", the tale of a Persian migration."

"THE FILM TILL NOW" - Paul Rogha and Richard Griffith

Page 103:

"In contrast with this movement in the studios, there had appeared a small group of directors who showed a preference for constructing their films around natural incidents and with real material, a tendency that had possibly grown out of the early Western picture. Robert Flaherty, Ernest Schoedsack, Merian C. Cooper, Karl Brown and William Howard formed the nucleus of this group, to whom there should be added James Cruze, John Ford and Victor Fleming, by reason of their isolated pictures which fall into this category. "

Page 206:

~~"In this same group of natural resources directors must be included Schoedsack and Cooper, Howard and Karl Brown. Ernest B. Schoedsack and Merian C. Cooper first achieved recognition by their film "GRASS", which was made among the Baktyari tribe of North West Persia, during 1925. The picture was a vivid record of the almost insurmountable difficulties that faced the tribe when they migrated twice yearly in their trek for grass. One watched with suspense the extraordinary manner in which this band of half a million men, women, and children surmounted the snow-covered mountain range, and forded the roaring torrent that barred their way. The film was a marvellous photographic record, spoilt in this country by the insertion of irritation and fatuous titles, written by a Paramount writer called Richard P. Carver. After the success of "GRASS" the same pair went to the jungle country of Northern Siam, where they spent two years in taking records with the camera. Eventually "CHANG" was capably mounted into a story form, and credit was due to the editors who worked up the theme to a highly emotional climax,~~

which, as has been mentioned at a later stage, was rendered even more dramatic by the use of the magnascope. "CHANG" told the story of the family of Kru, a Lao tribesman, who built beyond the village in a clearing in the jungle, and of his struggle not only against the encroaching jungle but the beasts that lived there. Not one sequence of this admirable film dragged. Moreover, the spirit of the jungle was captured in such a manner that the audience seemed to live in it themselves. When the jungle awoke at the close of Kru's hardworking day, a wonderful feeling of stirring, of undergrowth moved by unseen forms, of branches swinging by other forces than those of the wind, spread into the spectators. Thus the film continued, until suddenly, as if by magic, the magnascope flooded the whole of one end of the cinema with the massed stampede of elephants. The emotional power of this climax was so strong, so overwhelming in its size and movement, that I have little hesitation in calling it one of the most brilliant ever devised. Akin to the case of "GRASS", the titles, written specially by Achmed Abdullah, the novelist, were inclined to be absurd. Satisfied with the phenomenal success accorded to "CHANG" Paramount sent Schoedsack and Cooper to the Sudan for the purpose of taking further camera records."

Page 216:

"In another category, produced under different conditions from those controlling the making of cine-ficatio, there has been the individual work of Flaherty, Karl Brown, Schoedsack and Cooper: Moana, CHANG, GRASS, STARK LOVE, and NANOOK. These were films of great excellence that will endure and be studied in the future."

Tough Questions Asked

Zinnemann on the Spot At Art in Cinema Talk

They put the 1953 Academy Award-winning film director on the spot at Art in Cinema's fourth program last Friday night at the San Francisco Museum of Art.

Because Fred Zinnemann is now in the throes of directing a film version of "Oklahoma" and didn't have time to prepare a talk,

An Unusual Chamber Recital

By R. H. HAGAN

The season's final "Intimate Chamber Concert," Sunday night at the Labaudt Gallery broke the rules that govern most chamber music programs in at least two ways.

First, it was devoted entirely to works by classic and modern composers, without a single note of Beethoven, Schubert, Brahms, or any other romantic composer.

Second, it included two compositions scored for that too rarely heard combination of instruments—violin, viola, cello and oboe (as well as the oboe's first cousin, the English horn).

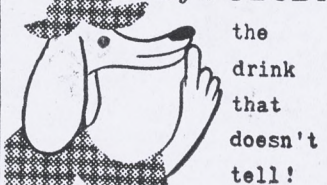
Both the oboe and the English horn (played with a clean-toned facility by Julien Shanis) were heard in the central work on the program, Honegger's "Three Counterpoints," a deft fusion of classic discipline and modern inventiveness, that also involved excellent solo and ensemble work by violinist Ernest Michaelian, violist Hubert Sorenson and cellist Tadeusz Kadzielawa. And all four instrumentalists gave a virtuoso performance to a very early but brusquely powerful work by Benjamin Britten, his Fantasy Quartet (1935) for oboe and strings.

The other modern piece on the program was Alexander Tansmann's Serenade No. 2 for string trio, which combines a yeasty modern dissonance and syncopation with a richly Slavic and introspective line. Rounding out the evening were four discriminatingly chosen items from the classic repertoire. They included two brief quartets by J. C. Bach, a Prelude and Fugue for string trio (the prelude by Mozart and the Fugue by J. S. Bach as arranged by Mozart), and Mozart's tour-de-force for violin and viola, his Duo (K. 423)—the last performed with an itely by Messrs. Michaelian and Sorenson.

Grandma Moses

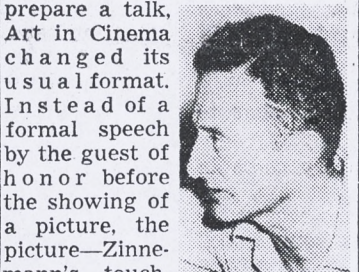
The University of California Extension center, 540 Powell street, will feature "Grandma Moses," a short film, tomorrow at 12:10 and 6 p. m.

SAMOVAR dry VODKA



the drink that doesn't tell!

KINCAID DRAMATIC SCHOOL
DRAMA—RADIO—SPEECH
PUBLIC SPEAKING
Corrective Courses for Developing
Clear Diction & Pleasing Voice
Individual Group Instruction
Approved for Veterans
Hyde
Prospect 5-2692
Since 1891



Fred Zinnemann displaced children in postwar Europe, "The Search" — was shown first, and the director answered questions afterward.

The questions fired by the capacity house were toughies, too. They spoke well for the intelligence of San Francisco's more serious moviegoers. And Zinnemann who chooses his words with the same care he chooses his films, did himself and Hollywood proud in reply.

The stimulating give-and-take dealt with many problems of movie-making. To touch on just a few, Zinnemann said:

Of the Production Code, Hollywood's much-criticized instrument for self-censorship:

"In my experience with 'From Here to Eternity' (for which he won the Oscar), the consors were co-operative, intelligent and constructive. Since we in America do not have a system limiting certain films to certain age groups, as they do in Britain, it is necessary to have a code that will keep (improper) films from being made."

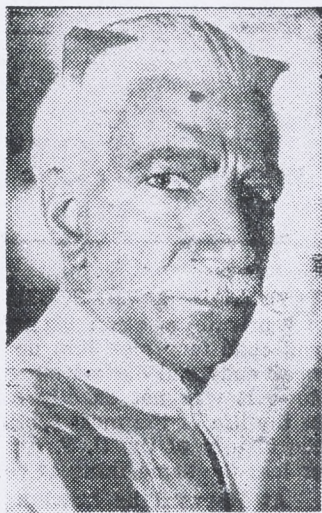
Of wide-screen and other "gimmicks": "Some pictures call for large, colorful treatment. Others do not. We deliberately shot 'High Noon' in black-and-white because we wanted to avoid anything gaudy in presenting its sombre theme. But 'Oklahoma!' demands vividness and size, so we're doing it in color and in a new wide-screen process."

Of art and commerce in films: "I do not believe in pictures made only for the few. A film needs to reach many people for two reasons: first, because good box office makes it possible to go on to the other films; secondly, because it does little good for a film to be artistic if nobody wants to see it."

Thus Zinnemann, with straightforward answers to questions in the minds of a representative group of adult moviegoers, represented Hollywood at its best. No question that even the severest critics of "the industry" went away knowing that movie-land is not without talent, humor, vision and honesty, so long as men like Fred Zinnemann are around.

This Friday: Vincente Minnelli on musicals.

LUTHER NICHOLS



Combs of Office

Wearing the combs of office as head servant on a Ceylon tea plantation, Abraham Sofaer, the London actor, makes his Hollywood debut in "Elephant Walk," currently at the Paramount.

DRIVE-IN MOVIES

EL RANCHO Junipero Serra near El Camino, PL 5-5000
THE ACADEMY AWARD WINNING HIT! WALT DISNEY'S "THE LIVING DESERT" & "CREATURE FROM BLACK LAGOON" RICHARD CARLSON and JULIA ADAMS & "BEN AND ME" (DISNEY CARTOON)

GENEVA 2150 Geneva, JU 7-2884
RICHARD CARLSON IN "CREATURE FROM BLACK LAGOON" PHYLLIS CALVERT in "PROJECT M-7" *—CAR HEATERS ARE AVAILABLE—*

MISSION DRIVE IN
Aton Guttenberg off 5500 Mission Street —Juniper 5-1234. Show starts at 8:30— "BEACHHEAD" — (BY TECHNICOLOR) with TONY CURTIS—FRANK LOVEJOY "THE FROGMEN" RICHARD WIDMARK

BELMONT

STARLITE Harbor Blvd. near 101 STARTS THURSDAY! "NAKED JUNGLE" CHARLTON HESTON "ACT OF LOVE" with KIRK DOUGLAS

PALO ALTO

DRIVE IN Bayshore and Amarillo Academy Award Winner WALT DISNEY'S "THE LIVING DESERT" "OLYMPIC ELK" "NATURE'S 1/2 ACRE"

MOUNTAIN VIEW

MONTE VISTA Drive In WALT DISNEY'S "THE LIVING DESERT" "BEN AND ME" —"DISNEY FESTIVAL"

SAN LEANDRO

STADIUM East 14th St. and 15th JAMES STEWART Star "GLENN MILLER STORY" (Technicolor) "WICKED WOMAN" BEVERLY MICHAEL

ALAMEDA

ALAMEDA DRIVE IN at the ESTHER WILLIAMS in "EASY TO LOVE" "TERROR ON A TRAIN" GLENN FORD

ISLAND AUTO MOVIE "GLENN MILLER STORY" James Stewart "VALLEY OF THE EAGLES" Nadia Gray *—CAR HEATERS ARE AVAILABLE—*

HAYWARD

MOTOR MOVIES 2 miles So. Niles Hwy "GLENN MILLER STORY" JAMES STEWART and JUNE ALLYSON "CIMARRON KID" with AUDIE MURPHY

OAKLAND AIRPORT

AIRPORT AUTO MOVIE "GLENN MILLER STORY" (Technicolor) JAMES STEWART with JUNE ALLYSON "HIGHWAY DRAGNET" Richard CONTE

EL CERRITO

MOTOR MOVIES San Pablo & Fairmont "GLENN MILLER STORY" James Stewart & "PROJECT M-7" with Phyllis Calvert

CONCORD

MOTOR IN At the Monument "PARATROOPER" (Technicolor) ALAN LADD & LEO GENN "PRISONERS OF THE CASBAH" (Color) GLORIA GRAHAME & CESAR ROMERO

SAN RAFAEL

MOTORMOVIES Hwy 101 at S. Quentin Rd. "HIS MAJESTY O'KEEFE" Burt Lancaster "SEA DEVILS" (Color) Yvonne DeCarlo

BAY AREA MOVIES

ALAMEDA COUNTY

OAKLAND

FOXOAKLAND 18th-Telegraph —TW 3-2303— "RED GARTERS" ROSEMARY CLOONEY "JIVARO" (COLOR) FERNANDO LAMAS

PARAMOUNT 20th & Broadway —TW 3-2300— "NIGHT PEOPLE" (IN CINEMASCOPE) "SWEETHEARTS ON PARADE" (Color)

GRAND LAKE Grand-McArthur —GL 2-3556— "CASANOVA'S BIG NIGHT" BOB HOPE WM. HOLDEN in "FOREVER FEMALE"

T&D THEATER 11th & Br'way "NEBRASKAN" with PHIL CAREY "ALAMEN" with SCOTT BRADY

Cor. 17th and Telegraph Ave. "THE FRENCH LINE" (3-D) "d GILBERT ROLAND SHORT SUBJECTS and Nineteenth

MARIN COUNTY

RAFAEL Phone Glenwood 3-5441 BY NEW TECHNICOLOR "CASANOVA'S BIG NIGHT" BOB HOPE "PRISONERS OF THE CASBAH" (Color)

TAMALPAIS Glenwood 3-5442 TYRONE POWER "KING OF THE KHYBER RIFLES" IN CINEMASCOPE! BY TECHNICOLOR!

SEQUOIA Telephone DUNlap 8-4862 Academy Award Winner "FROM HERE TO ETERNITY" —★ BURT LANCASTER & FRANK SINATRA

LARK —Telephone Larkspur 333— ACADEMY AWARD WINNER! WALT DISNEY'S "THE LIVING DESERT" & "BEN AND ME" (DISNEY CARTOON)

MARIN Telephone Sausalito 60 "RHAPSODY" Technicolor ELIZABETH TAYLOR & JOHN EMIGS VITTORIO GASSMAN-LOUIS CALH

SAN MATEO COUN



a script *from* KCBS

JANE TODD PROGRAM

j.f.

FRED ZINNEMAN

Monday, May 3, 1954

You may remember that the Academy Award Winning director, Fred Zinneman, had planned to be with us on the program Friday. His plane from Los Angeles was delayed so he wasn't able to get here in time for the show, but I did have a chance to talk with him later in the afternoon. And he told me some fascinating things about his career and plans for the future that I think you'll be interested in hearing.

Mr. Zinneman is a small, slender man with a wonderful sense of humour. He's very modest and speaks in a soft voice that still has a faint trace of the melodious accent of his native Vienna.

At the moment he's in the midst of a whirlwind schedule of preparations for his newest movie, "Oklahoma." And from what he told me, I'm sure it will be as spectacular as any of his successes of the past.

(MORE)

It's being filmed in color by a new three dimensional process called "Todd-A-O," which makes you feel as if you were literally in the center of the action. Mr. Zinneman is enthusiastic about the Todd- A-O process and says it's ideal for a musical comedy because it enables you to see every expression and movement of the chorus and dancers as well as the stars.

Mr. Zinneman is making two flights a week to New York to oversee the casting of the movie- as well as sidetrips to Oklahoma and Arizona where the movie will be shot. He said Arizona was chosen as the location for part of the movie because it closely resembles the Oklahoma country side of fifty years ago when the story of the movie takes place. As with all his films, Mr. Zinneman is sparing no effort in making every detail of "Oklahoma" authentic. For instance, he said the fields of corn for the background shot of the hit song, "Oh What a Beautiful Morning ." were planted several weeks ago and the corn is already four inches high. Barring weather disasters, it should be just about as "high as an elephant's eye" to match the words of the song- in July. In case the Oklahoma weather upsets his plans, he said Messrs. Rodgers and Hammerstein are standing by to rewrite the words of the song to read as "high as an elephant's toe."

(MORE)

If, you saw "All Quiet On The Western Front," in the 1920's you saw Mr. Zinneman before he started his career as a director. He played a minor role in the film and then went to Mexico where he directed his first movie. He returned to Hollywood to direct "The Search" and later, the outstanding film, "The Men" about paraplegics. Incidentally, Mr. Zinneman said the "The Men" illustrates one of the hazards of his career. Shortly after it opened he was inundated with scenarios of all types about every phase of the medical field. He said for several months, he was afraid he would be typed as a "hospital Director," but fortunately about that time, he was asked to direct, "From Here to Eternity" which gave him a complete change of pace, and, of course, won him an Academy Award.

You may remember that on the night he accepted the award, he gave a great deal of the credit for the success of the film to Montgomery Clift. And he emphasized his admiration for Mr. Clift again in our conversation the other day. He said the young actor is a complete perfectionist and lives each role he plays. For example, he practiced playing a bugle three hours a day during the filming of "From Here to Eternity," so he could portray the movements and expressions of a bugle player correctly in every detail.

When I asked Mr. Zinneman about his plays for the future, he said there are two types of films he would particularly like to make.

(MORE)

One is a story of the romance of the early American railroads and another is a film about music, when and if he can find a good story. But he said his most immediate plan is to take six months off to rest after Oklahoma is completed. The film should be ready for release in about February of 1955. As I mentioned earlier, after talking with Mr. Zinneman, I'm convinced it will be as outstanding as his films of the past. And a movie, that I for one, am looking forward to with a great deal of anticipation. I'm sure it will have all the color and charm of the authentic story - plus the inimitable Zinneman touch.

FRED ZINNEMANN: NEW TREATMENTS OF REALISM

Zinnemann has dealt successfully with social themes previously considered unpopular as entertainment. There is an integrity of his treatment of any scene.

I'd like to begin by telling you that a director's lot is not a happy one.

If my present smiling countenance belies this statement, it is only because I am in San Francisco, which I love, in the company of such an admirable group of people, and have the opportunity of talking for an unlimited length of time without being interrupted.

A director's lot is not a happy one, because like everyone in a creative line of endeavor, he is continually attempting the impossible.

A director is continually engaged in trying to put on the screen either something that has never been put there before, or to put on better something that already has been.

And he's continually being told on all sides that it's impossible. The writer is likely to tell him that a scene won't play, or a line of dialogue won't read. The cameraman is likely to tell him that a scene ~~which wasn't~~ shot in a particular way won't print. The producer is likely to tell him that another scene he wants will cost too much, and the budget won't stand it. An actor is likely to tell him he just can't play a certain scene the way the director wants it.

And the director -- he's continually sticking his neck out and telling them it can be done, or maybe it can't, but anyhow, let's try it.

One time in a hundred, he pulls it off. He's an innovator, he's got a touch. The other ninety-nine times, however, he faces a chant of "I told you so's". That, in a nutshell, is the life and times of a director.

But, believe me, it's worth it.

In my own particular instance, acting as I do as both producer and director of the films I make, I find myself fighting with myself a great deal of the time. I'm a man wearing two hats when I ~~am~~ make a picture. And at the end of a film, both hats come off pretty battered.

As a producer, I keep telling myself I can't do certain things because they aren't in the budget. As a director, I keep throwing the budget out the window and saying hang the cost.

There are days at a time when Stevens, the producer, and Stevens, the director, aren't on speaking terms. This happens to be one of the few occasions, between productions, when we're getting along well together.

In the course of my time with you here this evening, I'm going to run short takes from three of the last films I made. They are "Shane" with Alan Ladd, Jean Arthur and Van Heflin, "A Place in the Sun" with Elizabeth Taylor, Shelley Winters and Montgomery Clift, and "I Remember Mama" with Irene Dunne.

I've brought them along for two unselfish reasons. The first is that they may better illustrate things about picture-making and what a director strives to achieve, and the second is that they will provide a welcome relief from my voice when I catch any of you nodding.

But, before we go into this, I'd like to put in parenthetically, that, however interesting past films may be to a director, or to audiences, he's always looking forward to the next one. The one about-to-be-made is always the big challenge.

So, I'd like at this point to say a few words about Edna Ferber's "Giant", which is to be my next picture, principally because the book itself, which has in its various forms reached more than some seven million circulation, has caused quite a furor in Texas.

Miss Ferber came out to Hollywood a few weeks ago, stopping off en route in San Francisco so long, that by the time she got to Hollywood, we only had a few days left to discuss the story. Said she couldn't tear herself away from here. Anyhow, I brought up this matter of the Texans being up in arms about some of the things she'd written.

She was extremely calm and undisturbed about it.

A veteran of many best-selling novels, many of which have been highly controversial, she refused to be upset.

She told me an anecdote about "Cimarron". When it was written, "Cimarron" was not only banned from sale in Oklahoma, but they burned her in effigy on the State Capitol steps. But when the film "Cimarron" was released, the Governor of Oklahoma invited her there as the State Guest of Honor, and since then, the state has conferred every honor possible upon her.

Having had about a dozen of her best-selling novels transferred to the screen, she said she found that in each instance, anyone who objected to the book, found themselves in favor of it once they saw it in pictorial forms.

She anticipates that will be the case with "Giant".

I hope she's right.

But, regarding the films we are about to see, and discuss, the first will be "I Remember Mama". Since this particular film is about San Francisco, anyone who hasn't seen it may either be regarded as a visitor from out of town, or has no civic pride.

✓(Here, go into points you wish to make on film -- run film)

- - - - -

✓(Following running, review points made previously; add any further ones; then ask questions. If there are no queries, move on to the next.)

If any further questions on this particular film occur to anyone, we can take them up after the next two films have been run. The next will be "A Place In the Sun".

✓(Here, outline "American Tragedy", background, earlier picture, formidable prospect, development. Name Academy Award nominations which came out of this picture.)

nominations given

There were NINE Academy of Motion picture Arts & Sciences Awards on "A Place In the Sun":

Best Motion Picture

Montgomery Clift.....Best Actor

Shelley Winters.....Best Actress

William Meller.....Best Cinematography

Edith Head.....Best costume design

William Hornbeck.....Best film editing

Harry Brown.....Best screenplay

Franz Waxman.....Best musical score

Myself.....Best direction

And out of these nine nominations, ^{SIX} ~~five~~ Oscars emerged, for Cinematography, Costume Design, Editing, Screenplay, Musical score, Directing. In the 10 minute strip of film, I've selected from this picture to show you, you will be able to pick out some instances of why some of these awards were deserved.

✓ (Here, go into editing, cinematography, camerawork, music.)

✓ (Run film, and proceed along same pattern as with "Mama".)

✓ (Handle "Shane" same manner as above two.)

So much for yesterday. Now for tomorrow. I am well aware that the new filming processes, involving 3-D and wide screens and audience participation processes have caused the ^{same} conflicting and often confused reactions in San Francisco that they have elsewhere.

Regardless of how we feel about them, they are the big news in our Hollywood industry today. They are of particular interest, as well as concern, to the director, for some place in one or more of these new systems which are developing, we hope to ^{find} ~~have~~ greater scope and latitude ~~with which~~ to tell our screen story of tomorrow.

I'm not an expert on them, and am not prepared today to write a book on them. I have, however, given them some study, in view of the fact that "Giant" will either be made in some one of them, or else in good old two-dimension.

My theories and conclusions, if they may be called conclusions at this early date, are my own. They do not necessarily stand for the industry.

✓(Here, review them in your own words.)

####

GEORGE STEVENS: CRAFTSMAN OF THE EPIC

~~See~~ Steven's great interpretation of Theodore Dreiser's AN AMERICAN IN TRAGEDY is an experiment of great tenderness and originality - he is one of the boldest directors in the industry;



LOU SMITH
340 N. Rodeo Drive
Beverly Hills, Calif.
CRestview 4-4665

BIOGRAPHY OF GEORGE STEVENS

① The August 8, 1953 issue of the Saturday Evening Post states,
"even his enemies admit that George Stevens is something special."

The article, by Post writer, Pete Martin, goes on to elaborate on the theme, so that it includes both George Stevens, the man, and George Stevens, the director.

He tells how George Stevens, at a time when Hollywood was going nutty over 3-D, took a plain, old Western, "Shane", and with no nonsense whatever, made it into one of the year's best pictures.

Stevens' current project is a film version of Edna Ferber's latest best-selling novel, "Giant", a story of Texas. It is also the first independent film production he has made in his entire career of turning out outstanding box office successes and Academy Award winning films for the major studios. *one paragraph*

The "Giant" enterprise came about through an association of Miss Ferber, Stevens and the skillful executive touch of Henry Ginsberg, former head of Paramount Studios. The three got together on the enterprise, which they jointly own and control. The merging of this mother-lode of writing, directing and management talent is considered even by the most skeptical on the Hollywood scene as a sure fire combination of top drawer talent in each of the three lines of endeavor.

It can miss, but it has about the same chance in the law of averages that the sun may not appear in the east tomorrow morning on schedule. There are no takers.

del on 9

And the fact that the self-sufficient Warner Bros. Studios, where independent productions are the exception rather than the rule, reached out quickly and brought the enterprise into its fold as its outstanding production project of the year, is simple justification of this general attitude.

George Stevens will produce and direct the production on the Warner lot, in the new WarnerSuperScope 3-D process, for Warner release, on a budget which is in keeping with the magnitude of the enterprise.

All of this could be the climax of a career, but for Stevens the odds are that it is but another stepping stone on a sure, measured march of picture-making progress.

George Stevens was born to show business. His father, his mother and his grandmother formed one of the west coast's famed theatrical families. He made his stage debut at the age of four and for the next dozen years planned to be an actor. Then, in 1921, he came to Hollywood and his career took a curious detour.

He couldn't catch on as an actor. So instead of appearing in front of the cameras he started to work behind them. He was an assistant, then a second cameraman, then a first cameraman. He switched to gag writing, then wrangled a job directing two-reel comedies. This led to features and in 1935 Stevens hit the big time as a topflight director. He has been there ever since, has taken on the dual responsibilities of both producer and director, has never regretted that he wasn't an actor.

from here, first page paragraph marked

Stevens' string of past successes include such distinguished films as "A Place in the Sun", "Something to Live For", "I Remember Mama", "The More the Merrier", "Penny Serenade", "Gunga Din", and many another. (So, although in a new niche, he has lived up to his heritage.)

2 A Stevens was born in Oakland, California, in 1905. His father, Landers Stevens, was a Pacific Coast matinee idol; his mother, Georgia Cooper, was an equally well-known stage favorite; and his grandmother, Georgia Woodthorpe, was the toast of San Francisco during the Gold Rush days. His grandfather was the picturesque James Stevens, San Francisco attorney of that pioneer era. The late Ashton Stevens, long time dean of Chicago drama critics, was his uncle.

George made his first stage appearance at the old Alcazar Theatre in San Francisco, appearing with the famed tragedienne, Nance O'Neil in "Sapho". After completing his education in the little Mother Lode town of Sonoma, he took up acting as a career. He joined his father's company in the bay region, played juveniles and acted as stage manager.

The turning point in Stevens' Hollywood career came in 1935 when Katharine Hepburn, then the reigning queen of the RKO lot, wanted him to direct her in Booth Tarkington's "Alice Adams". Prior to that he had learned his craft meticulously and thoroughly. He knew cameras and camera angles and lighting; he knew gag writing and custard pie comedy; he had learned much while directing two-reelers at the old Hal Roach lot. He had shown his skill with such modest features as "The Cohens and the Kelleys in Trouble", "Kentucky Kernels" and "Laddie". But "Alice Adams" was a fine and honest story of a small town girl's love tragedy and Stevens' excellent direction was acclaimed and applauded.)

He directed a few more good pictures, soon proved that "Alice Adams" was no lucky accident by hitting the jackpot again with a scintillating comedy called "Vivacious Lady". This picture brought the shy Jimmy Stewart full-fledged stardom, proved that Ginger Rogers, the dancing star, could act, and added much to Stevens' stature.

Stevens followed this comedy with the action-packed "Gunga Din", top-lining Cary Grant, Victor McLaglen and Douglas Fairbanks, Jr. He next directed A. J. Cronin's grim "Vigil in the Night", starring the late Carole Lombard.

Then came four smash hits in a row: "Penky Serenade", with Irene Dunne and Cary Grant; "Woman of the Year" with Katharine Hepburn and Spencer Tracy; "Talk of the Town" with Jean Arthur, Cary Grant and Ronald Colman; and "The More the Merrier" with Jean Arthur, Joel McCrea and Charles Coburn.

His career was racing in high gear when the war struck. Stevens entered the service early in 1943 with the rank of Major in the U.S. Army Signal Corps. He was honorably discharged in December, 1945 with the rank of Lieutenant Colonel. With his customary thoroughness, Stevens had served his country with distinction. He was in charge of special photographic coverage of invasion tactics for the Sixth Army, had participated in six major campaigns in Africa, the middle East and European war theatres.

His first picture upon his return from service was the direction of "I Remember Mama", that sensitive, human drama starring Irene Dunne. "A Place in the Sun" is the second in his post-war period with "Something to Live For" the third, followed by "Shane".

Personally, Stevens is a big, broad-shouldered, serious-looking man. At work, he is a fellow of intense preoccupation, solely intent on making a good picture. He stresses simplicity and humanness in his pictures, strives for absolute honesty in telling a story, has long been the enemy of screen magnificence merely for its own sake. He lives unostentatiously, is a rabid baseball fan, likes to hunt and fish.

FRANK CAPRA: THE HUMAN COMEDY

Capra's great films express a belief in the great possibilities of human nature through the human invention.



BACALL
eature

ow busines for
y's first sizable
"Stand Inn" for
ros. signed him
y Blonde," op-
agney.
s presenting "A
rring Miss Gar-
Mason.

ient story,
rins its
ay. It
v to

Capra Will Substitute at 'Art in Cinema' Tonight

Frank Capra, one of Hollywood's all-time top directors, will appear tonight at 8 o'clock on the Art in Cinema program at the San Francisco Museum of Art. He replaces Joseph Mankiewicz as guest speaker. Mankiewicz' appearance was postponed.

A veteran filmmaker who once directed the old Harry Langdon comedies, Capra is noted for such brightly funny pictures as "Mr. Deeds Goes to Town," "It Happened One Night" and "You Can't Take It With You." He also directed the popular "Lost Horizon," and was chief of production for the U. S. Army Pictorial Service in World War II.

Tonight he will speak on his movie experiences and show "You Can't Take It With You." Tickets are \$1.25 at the door.

'Tropical Africa' S. F. Forum Film

A color travelogue, "Through

Tropical Africa," will be presented in person by Explorer-Scientist Len Stuttman in Nourse Auditorium (the old High School of Commerce Auditorium) tonight at 8:15. The program is sponsored by the San Francisco Forum.

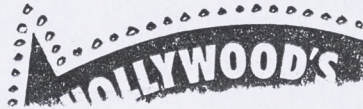
Tickets are available at Sherman Clay (Sutter 1-1331) or the Forum office, 262 O'Farrell street (Sutter 1-4660).

Town Hall Presents Film on Hong Kong

Town Hall will offer a film on Hong Kong, Britain's colony that brushes against the "bamboo curtain," tonight at 8:30 in Veterans' Auditorium (next to the Opera House). It will be narrated by Phil Walker, Far Eastern cameraman and former television producer. Walker will also offer an analysis of the situation in the Orient. Seats are now on sale at Sherman Clay and at the Town Hall office in the Hotel Bellevue.



FRANK
SINATRA



CCCCAA PAGE 19
San Francisco Chronicle
Friday, Oct. 22, 1954

British Film Preview at Clay

There will be a preview at the Clay tonight at 8:15 of a new British comedy in Technicolor. A top English cast is featured. The current "Dreams of Love" will follow the preview.

1066 MARKET UN 19890

Paramount

BOLDER THAN EVER!

BETTER THAN EVER!

COLUMBIA PICTURES presents
A WARWICK PRODUCTION
ALAN LADD

Cronicle - 10/26/54

A. Capra Recalls Films of the '30s at Art in Cinema

By LUTHER NICHOLS

A golden film era of the past, an era of the 1930s when comedies with a social conscience were made—and made with real wit, bite and distinction—was recalled for an evening last Friday at the San Francisco Museum of Art.

The occasion was Frank Capra's appearance as the fourth guest speaker of the weekly Art in Cinema "Famous Directors" series. The film that so clearly reilluminated that era, and made it seem very bright indeed by comparison with most comedy films of today, was his and Writer Robert Riskin's adaptation of the Pulitzer Prize play, "You Can't Take It With You."

After the film was shown, a lady in the audience asked: "Mr. Capra, why don't you do pictures today with the humor and social comment of those days? We miss them."

Capra, a short, balding, heavy-browed winner of three Academy Awards (plus one for a documentary), was slow to warm to his theme, but was one of the most interesting of all the directors when he did. He replied:

"You ask why I don't do them. I've done them. Doing the same sort of picture doesn't interest me any more. A war has intervened, and I came back with a different outlook."

He also observed that the

cost of an all-star cast such as the fabulous one in "You Can't Take It With You" would be almost prohibitive today. Made for \$1,600,000 in 1938, the film would cost four million now, he estimated. Costs have certainly ballooned since Capra lived in San Francisco in the early Twenties and made an opus called "Fulton Fisher's Boarding House" for \$1700. Today, he intimated, pictures seem to be getting a little too big for their qualitative britches.

"Technique has taken over at the moment," he said. "The men who make films are conscious that they've lost control of them because they haven't yet mastered the new mediums. But that won't last long. The best talent will still make the best pictures, whatever the technique."

Never one to lose control of a film himself, Capra declared he always insisted on complete authority in his Hollywood di-

rection even when it was at sacrifice of salary. With writer Riskin, he set the vogue for making handsome leading men into comedians as well, with Clark Gable in "It Happened One Night" (1934). And in such hits as "Mr. Deeds Goes to

Town," "Lost Horizon" and "Arsenic and Old Lace," he showed that, since much of his success lay in his genius for cutting and editing film, his absolute control was essential. Today few directors have such control.

RAILWAYS

ANOTHER NEW, SPECIALIZED
ST. JOSEPH CHILDREN'S PRODUCT

St. Jo
— sa/
nasal
ing h
tains
appr
base
St. J
*Neo
of V

RE
di
ST.



Art in Cinema series

Frank Capra answers questions

No one asked director Frank Capra, when he spoke for the Art in Cinema series Friday night, where he found room in his house to keep six academy awards, but it does pose an interesting problem.

Someone, however, did ask the famous motion picture figure about his current picture. Capra refused to answer, thereby creating a small mystery. His "secret" projects in the past have completely revolutionized Hollywood picture making.

"My favorite picture is the one I am working on at the time," explained Capra, "but I can't tell you what that is." Capra also stated, "I'm the greatest audience for my own pictures there ever was." Capra had no planned speech prepared but answered various questions from the audience.

SIX OSCARS

In the course of the evening, Capra explained that his six academy awards were divided into three classes. He has received three awards for his direction, two awards for best picture of the year and one award for best documentary of the year.

Capra was not only asked about his own past but about the future of motion pictures in general. He stated that all pictures would be spectacles until "some bright young man" presents an intimate drama on the wide screen.

He was also asked where directors acquired their energy and ability for working long hours. He explained that when he was working on a picture, relaxation bored him. "I just can't escape the damn thing," he said.

Capra appeared at the San Fran-

cisco Museum of Art's weekly series as a replacement for Joseph Mankiewicz, who was unable to appear.

KEPT THEM HAPPY

Capra was about an hour late, but the audience was kept happy with a showing of the director's adaptation of the Hart-Kaufman comedy, "You Can't Take It With You."

The original stage version of the comedy won a Pulitzer prize, and Capra's film version won an academy award.

The picture was cluttered with stars, but the stand-out performances were by Lionel Barrymore as Grandpa and Jean Arthur as the poor girl who falls in love with a millionaire.

Two scenes, Grandpa and the millionaire's father thrown together in the drunk tank, and the courtroom scene where judge and spectators cheer Grandpa and boo the millionaire, are great fun.

Edward Arnold gave a wonderful performance as the millionaire-father, and as the son, Jimmy Stewart did a fine job of playing Jimmy Stewart.

"You Can't Take It With You" can be enjoyed as a slap-stick comedy or as a comment on modern social customs as it was intended. Most of Capra's pictures have been such comments. We can only hope the director's "secret" project is another.—Jay Bardwell.

THE DAILY CALIFORNIAN

JAN STEVENS, Editor
PEGGY LA VIOLETTE, Manager



MAGGIE MEYER, Night Editor
BUZZ SELLMAN, Night Manager

VINCENT MILLENNI: TRADITION OF THE MUSICAL

Dancer, camera, and decor are combined by Minnelli, to form a more vivid film choreography, with little similarity to the choreography of the stage.

'Green Mansions' Next Minnelli Assignment

By Hortense Morton
Drama Editor, The Examiner

FOR YEARS I've been itching to interview Vincente Minnelli, distinguished Hollywood director, who belongs to Metro-Goldwyn-Mayer Studio. This desire has been dormant for nearly fifteen years

But, Metro-Goldwyn-Mayer is as coy as an adder when it comes to permitting its staff members off the Culver City reservation. Since the studio happens to have some of the best names in show business securely wrapped up under contract and option, this gets monotonous and frustrating. You need a couch to unburden your resentment.

I've never been able to figure out what the studio thinks would happen to its directors, stars and feature players, should they be exposed to the San Francisco press.

WORTH THE WAIT.

For sure, it isn't the money involved for a junket. MGM is loaded. And, the local drama press is as jolly and gentle as a traffic cop with an ingrown toenail.

Finally, Minnelli arrived, fresh from his "Brigadoon" laurels, with his bride, Georgette Martel. It was a long wait, but well worth it.

An interview with Minnelli yields plenty. Not only "Brigadoon," with Gene Kelly and Cyd Charisse, but the San Francisco Museum of Art "Cinema in Art" series, Miss Universe and the Minnelli.

He is representative of the neo Hollywood school of directors. He doesn't wear his cap backwards. I doubt if he directs through a megaphone on a small set. Certainly he doesn't put on an act.

NEXT ASSIGNMENT.

Instead, he's a scholarly gentleman, very intent when it comes to his forthcoming assignment, "Green Mansions." Putting this novel into celluloid would be a challenge to any director. Minnelli is the lad who can do it justice. Allan Lerner has just completed the script. Several have been done. This will be the working one.

As for the San Francisco Museum of Art appearance, which happened last week, I think this is interesting. As you know, top Hollywood personalities are guest artists at the Friday evening showings. They come up on their own, financially, because San Franciscans stand behind their art museums, and because they think the series is important.

PETITE BRIDE.

"I hope you realize that one of your townsmen, Preston Ames, did the art work on 'Brigadoon,'" said Minnelli. "And he did a marvelous job."

"We had hoped to shoot this in Scotland, but weather conditions were a bit too 'heathery' so it was filmed at the studio in its entirety."

Minnelli's bride looks the way you expect a young French girl to look. Petite. But, she does speak with such an accent that it is difficult to follow her.

She met Minnelli, practically on a blind date, in his own home. Vernon Duke, the composer, was Cupid. As his date, she was invited to Minelli's home for a small dinner party. That did it.

ABOUT SISTER.

Asked about her sister, Christiane (Miss Universe) Martel,

who married a Stockton business man, she looked unhappy. If you remember back as far as January, you will remember that this union rocked the San Joaquin County seat as nothing has rocked it since Sarah Althea Hill married Judge Terry. Since the couple had ph-t-t, we asked:

"Did she prefer Hollywood to Stockton?"

"It wasn't that," said Mrs. Minnelli. "She wanted to be where her husband was. It is all very sad."

SHOW HERITAGE.

Right now, Miss Universe is on a tour of Latin American countries via show business.

But, back to Minnelli, the director who grew up in the business. His heritage stems way back to dramatic tent shows operated by his parents. Then on his own he did major shows, as art director, in New York and finally Hollywood and such pictures as "An American in Paris."

His one regret of the San Francisco trip was that his 8 year old daughter, Liza (her mother is Judy Garland), couldn't make the trip.

"It would have interfered with her school program," he said simply.

* * *

With Mail Order please enclose stamp

ed
May
or and
ounced
to be
y could
matri-

actress
playboy
re they
w York
together
era and

bout 12
divorce
l marry
llywood
George

sa Zsa,"
whose
Hutton
is fame
ays last

as an
ve; Hen-

Minnelli at Art in Cinema Talk Tonight

Vincente Minnelli, outstanding director of American musical films, will be the guest of honor on Art in Cinema's fifth program tonight at 8 o'clock at the S. F. Museum of Art, Civic Center.

He will talk about his films and will show a specially-made picture by way of illustration. It includes selections from such past Minelli hits as "An American in Paris," "Meet Me in St. Louis," "Band Wagon" and "The Ziegfeld Follies." Minnelli is noted for adding new dimension to motion pictures in the song-and-dance field.

'Paint Your Wagon' Premiered at C.O.P.

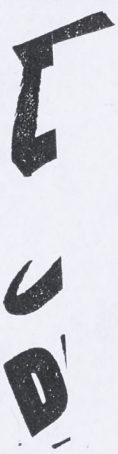
"Paint Your Wagon," a musical comedy based on the California gold rush and previously staged on Broadway, is now being given its first showing in Northern California at Cal-

The Movie Timetable

The following time schedules are provided by the theater managements. The Chronicle is not responsible for last-minute changes of schedule.

BRIDGE—"Sunderin," 6:25, 8:20 and 10:15 p. m.
CLAY—"Beauties of the Night," 6:15, 8:25, 10:15 p. m.
CINEMA—"From Here to Eternity," 12:33, 2:43, 7:27, 9:42 p. m.
EL CAPITAN—"Prince Valiant," 7:45, 10:15 p. m.
ESQUIRE—"Houdini," 10:43 a. m.; 3:04, 7:20, 11:40 p. m.
FOX—"Night People," 1, 3:25, 5:50, 8:20, 10:50 p. m.
GOLDEN GATE—"Carnival Story," a. m.; 1:55, 4:45, 7:35, 10:25

LARKIN—"Genevieve," 6:15, 8:30 and 10:20 p. m.
LOEW'S WARFIELD—"Executive Suite," 11:05 a. m., 1:18, 3:31, 5:44, 7:57, 10:13 p. m.
ORPHEUM—"This Is Cinerama," 7, 10 p. m.
PARAMOUNT—"Elephant Walk," 12:44, 4:02, 7:23, 10:44 p. m.
RIO—"The Queen's Lover," 7:40, 10:35 p. m.
STAGE DOOR—"Gilbert Sweeney," 1:37, 3:47, 5:54, 8:04, 10:14 p. m.
ST. FRANCIS—"The Queen's Lover," 7:40, 10:35 p. m.



'Julius Caesar'

UD PAGING DIOGENES!

h," a
ay at
spell-
great

In many years of subjecting important people in the theater to cross examination, I don't recall a single instance where I found one of the type of Minnelli.

For example, when a person reaches the top of the ladder it is almost axiomatic that some legendary background is built up. The guy who had difficulty graduating from the 8th grade in P.S. 104 suddenly becomes, as he recalls it, a Phi Beta Kappa man from Princeton.

Not Minnelli.

"How did you happen to get into show business?" I asked.

"Well, I was rather born into show business," he replied. "Mother and Dad were tent show performers. Mother was Nina LeBeau Minnelli, and I guess one of the most popular players in the Middle West. I got my start in New York at the Paramount theater designing scenery and costumes."

There isn't much you can do with that sort of frankness, and there isn't much that I would want to do with it. Minnelli, during his years in Hollywood, has provided theatergoers with some pretty good material—"Cabin in the Sky," "Ziegfeld Follies," "Father of the Bride," "An American in Paris," "The Bad and the Beautiful."

AND THE LAST ONE?

Oh, well, he also did "The Long Long Trailer" but everyone is entitled to at least one error.

The error he did not make was in acquiring some nine months ago a new Mrs. Minnelli, Georgette by name, who is as cute as the proverbial bug's ear and who in the brief time that she has been in these United States has been able to master the idiom.

Mrs. Minnelli, let it be known, has no intention of becoming an actress. Her sister is "Miss Universe" and she is looking forward to a trip to South America.

"I am content my husband should earn living" he said. "I have plenty to do taking care of home in Bavalay Hills. Meantime I enjoy visit to San Francisco. Acting, I should say no."

The Minnellis are really very nice people.

Mons. Minnelli Dazes Critics With His Candor

By WOOD SOANES

Vincente Minnelli, one of Hollywood's better directors, and a cherished personality on the roster of M-G-M in that his pictures invariably make money, arrived in San Francisco yesterday to do a speaking job at the Veterans Memorial Auditorium for Art-in-Cinema.

Although the chore had nothing to do with M-G-M since the pictures Minnelli proposed to discuss and exhibit were not a product from Culver City, Ted Galanter, Dore Schary's man in this area, decided to toss a luncheon for the members of the San Francisco Critics' Council.

This is a good deal in the way of throwing a Christian to the lions because the critics do not normally take kindly to celebrities and while they like to eat and drink they are inclined to be a little testy about the answering of impertinent questions.

Mr. Minnelli, I am delighted to report, took care of himself in fine style and sent better than he received. At no time did he ask that things be kept off the record, at no time did he get on his bicycle to retreat from embarrassing obstacles.

GOOD TIME HAD BY ALL

As a consequence the luncheon was one of those rare affairs in which a good time was had by all—perhaps I am presuming a little in the matter of Minnelli, but I don't think so.

A very personable fellow who is obviously dedicated to the theater and interested in quality rather than quantity, Minnelli was subjected to some rather severe questioning.

What did he think of the work of a certain actor?

He didn't think the actor could act for sour apples.

What did he think of the chances of a certain actress to become a Duse?

Mr. Minnelli was convulsed with honest laughter.

What did he think of a certain picture his studio had made?

He didn't think much of it.

It is when answers of this sort come to questions of that sort that interviewers go out of their mind. It is impossible to quote a man who is giving an honest reply that will put him on the griddle when he gets back home; and it is impossible not to admire him for failing to fall back

The San Francisco Museum of Art presents

ART IN CINEMA

Series Eleven—Ninth Year

The second part of **Aspects of the American film: the Work of Fifteen Directors**

Through the cooperation of six prominent film directors as guest speakers, showing their own films, this series will again present some of the most positive and consequential aspects of the American film.

Although it is difficult to say who is most responsible for a complicated business such as the motion picture, the director is, without a doubt, most responsible for its final creative core.

Six Friday evenings at 8

October 1

GENE KELLY

The famed dancer is also a director, not only in collaboration with such directors as Vincente Minnelli in the musical, but of his own **INVITATION TO THE DANCE**, which has not yet been commercially released. Mr. Kelly will show sections from **INVITATION TO THE DANCE**, and his directorial sequences from **ON THE TOWN** and **SINGING IN THE RAIN** (MGM).

October 8

WILLIAM WELLMAN

Such films as his **A PUBLIC ENEMY** and **NOTHING SACRED** represent the best traditions of the American film, but his **THE OXBOW INCIDENT** (1943, 20th Century Fox) must be considered a truly unique classic. Mr. Wellman will discuss this film in conjunction with its showing on this program.

October 15

MERIAN C. COOPER on ROBERT FLAHERTY

As one of the earliest and most influential of the documentary film makers, Merian C. Cooper, together with Ernest Schoedsack, was second only to Robert Flaherty. Mr. Cooper will talk about Flaherty's films as well as his own documentaries. **MAN OF ARAN** (1934, Gaumont-British) by Robert Flaherty, and sections from **GRASS** (1925, Paramount) and **CHANG** (1927, Paramount) by Cooper and Schoedsack, will be shown.

October 22

~~JOSEPH MANKIEWICZ~~ *FRANK CAPRA*

A producer and later a director, Mr. Mankiewicz has been responsible for such fine films as **ALL ABOUT EVE** (1950, 20th Century Fox) and **JULIUS CAESAR** (1953, MGM). Sections of these two will be shown for his talk here.

October 29

~~JEAN NEGULESCO~~ *MERIAN C. COOPER*

Mr. Negulesco, formerly a graphic artist, first directed **THE MASK OF DEMETRIUS** in 1934. Since then he has risen to the top, and his fine film, **JOHNNY BELINDA** (1948, Warner Bros.) is his selection for showing on this program.

November 5

~~MACK SENNETT~~

The tradition of the early slapstick was a tradition of "pure cinema," and out of it came much of the film's further development. Mr. Sennett's career bridges, in essence, almost the entire range of the motion picture.

Art in Cinema

Aspects of the American film:
the Work of Fifteen Directors

Form 3547 Requested.

SAN FRANCISCO MUSEUM OF ART
War Memorial, Civic Center, San Francisco 2, California

Sec. 34.65(e) P. L. & R.
U. S. POSTAGE
PAID
Permit No. 3665
San Francisco, Calif.

*Gene KELLY

THE CROSS OF LORRAINE
CHRISTMAS HOLIDAY
ANCHORS AWEIGH
COVER GIRL
ZIEGFELD FOLLIES
THE PIRATE
THREE MUSKETEERS
Acted and co-directed:
ON THE TOWN
SINGING IN THE RAIN
IT'S A BIG COUNTRY
DEVIL MAKES THREE
AN AMERICAN IN PARIS

A series of films with eminent
directors as guest speakers

*William WELLMAN

SO BIG
A STAR IS BORN
NOTHING SACRED
THE LIGHT THAT FAILED
THE STORY OF GI JOE
THE OX-BOW INCIDENT
YELLOW SKIES
BATTLEGROUND
ACROSS THE WIDE MISSOURI
WESTWARD THE WOMEN
THE HIGH AND THE MIGHTY

*Merian C. COOPER

GRASS
CHANG
FOUR FEATHERS
KING KONG
LOST PATROL
Co-produced with John Ford:
THE FUGITIVE
FORT APACHE
SHE WORE A YELLOW RIBBON
WAGON MASTER
RIO GRANDE
THE QUIET MAN
General manager in charge of production:
CINERAMA CORPORATION
Co-producers:
THIS IS CINERAMA

*Joseph MANKIEWICZ

THE LATE GEORGE APLEY
THE GHOST AND MRS. MUIR
HOUSE OF STRANGERS
LETTER TO THREE WIVES
ALL ABOUT EVE
FIVE FINGERS
JULIUS CAESAR
THE BAREFOOT COUNTESSA

*Jean NEGULESCO

THE MASK OF DEMETRIUS
HUMORESQUE
JOHNNY BELINDA
THEY CAME HOME

Art in Cinema

Aspects of the American film:

the Work of Fifteen Directors

Some of the most positive achievements in the American film—its established traditions and recent styles—are to be shown through films selected by the directors themselves, whose cooperation as guest speakers has made this project possible. It is an unprecedented contribution to the study of the best in American film. When the director is not available, the discussion will be conducted by an eminent authority on the particular subject concerned.

(ASPECTS OF THE AMERICAN FILM will be shown in two series, as noted below.)

SERIES TEN:

April 9 to May 20, 1954

The Pioneer: **D. W. Griffith**

New Treatments in Realism: **Fred Zinnemann**

Tradition of the West: **John Ford**

Tradition of the Musical: **Vincente Minnelli**

The Pageant of History: **Cecil B. de Mille**

Revolution in Animation: **UPA**

Tradition of the Documentary Film: **Pare Lorentz and Willard Van Dyke**

SERIES ELEVEN:

September 10 to October 29, 1954

The Art of Slapstick: **Mack Sennett**

The Human Comedy: **Frank Capra**

Craftsman of the Drama: **William Wyler**

Craftsman of Melodrama: **John Huston**

Craftsman of the Epic: **George Stevens**

Master of the Animated World: **Walt Disney**

Pioneer of the Poetic Documentary: **Robert Flaherty**

Series Ten

Friday, April 9

The Pioneer: **DAVID WARK GRIFFITH**

INTOLERANCE (1916, Wark Producing Corp.) With Lillian Gish, Mae Marsh, Robert Harron, Constance Talmage, Erich von Stroheim and many others.

The original musical score will be played by VERNON GEYER. (Minshall organ from Kohler & Chase.)

Speaker: **ROUBEN MAMOULIAN**. The famed director both in films and on the Broadway stage (including *Porgy & Bess* and *Oklahoma*), and vice president of the Screen Directors Guild, will give an outstanding analysis of the work of D. W. Griffith.

Thursday, April 15

New Treatments in Realism: **FRED ZINNEMAN**

THE SEARCH (1948, MGM) With Montgomery Clift, Aline MacMahon, and Jarmila Novotna.

Speaker: **FRED ZINNEMAN**. Before Mr. Zinnemann's recent triumphs, such as *HIGH NOON* and *FROM HERE TO ETERNITY*, he made major advances in neo-realism, and *THE SEARCH* was one of the best.

Friday, April 23

Tradition of the West: **JOHN FORD**

YOUNG MR. LINCOLN (1939, Twentieth-Century Fox) With Henry Fonda and Pauline Moore.

Speaker: **KENNETH MACGOWAN**. As a director, John Ford's favorite personal work, *YOUNG MR. LINCOLN*, was produced by Kenneth Macgowan, who is also distinguished as the organizer of the UCLA's Theatre Art Department, which has the notable Motion-Picture Division.

Friday, April 30

Tradition of the Musical: **VINCENTE MINNELLI**

MEET ME IN ST. LOUIS (1943, MGM) With Judy Garland and Tom Drake.

AN AMERICAN IN PARIS (1951, MGM) (Dance Sequence) With Gene Kelly and Leslie Caron, and selections from other films selected by Mr. Minnelli.

Speaker: **VINCENTE MINNELLI**. Because of his brilliant combination of camera, ballet, taste and sentiment, he has altered the status and possibility of the film musical.

Friday, May 7

The Pageant of History: **CECIL B. DE MILLE**

THE CRUSADES (1935, Paramount) With Henry Wilcoxon and Loretta Young.

REAP THE WILD WIND (1941, Paramount) (Section) With Ray Milland and Paulette Goddard.

Speaker: **MITCHELL LEISEN**. Mr. Leisen has long been one of the top directors in Hollywood, but before that he was Mr. de Mille's set-designer for 13 years, *THE CRUSADES* being an example of his many-sided talents.

Friday, May 14

Revolution in Animation: **UNITED PRODUCTIONS OF AMERICA**

Speaker: **STEPHEN BOSUSTOW**. Mr. Bosustow, founder and president of UPA, will show us many of the most famous of UPA's creations, from *FLAT-HATTING* to *THE TELL-TALE HEART*, and will speak of their vigorous technical artistry and unique design, which has so greatly added to the animated film.

Thursday, May 20

Tradition of the Documentary Film: **PALE LORENTZ and WILLARD VAN DYKE**

This program will include Pare Lorentz's *THE RIVER* (1937), and a section from *THE PLOW THAT BROKE THE PLAINS* (1936); Sections from Mr. Van Dyke's *THE CITY* (1939), *VALLEY TOWN* (1940), *THE PHOTOGRAPHER* (1948), and *AMERICAN FRONTIER* (1952).

Speaker: **WILLARD VAN DYKE**. This great documentarist will discuss Lorentz's classic work as well as those great contributions for which he is responsible.

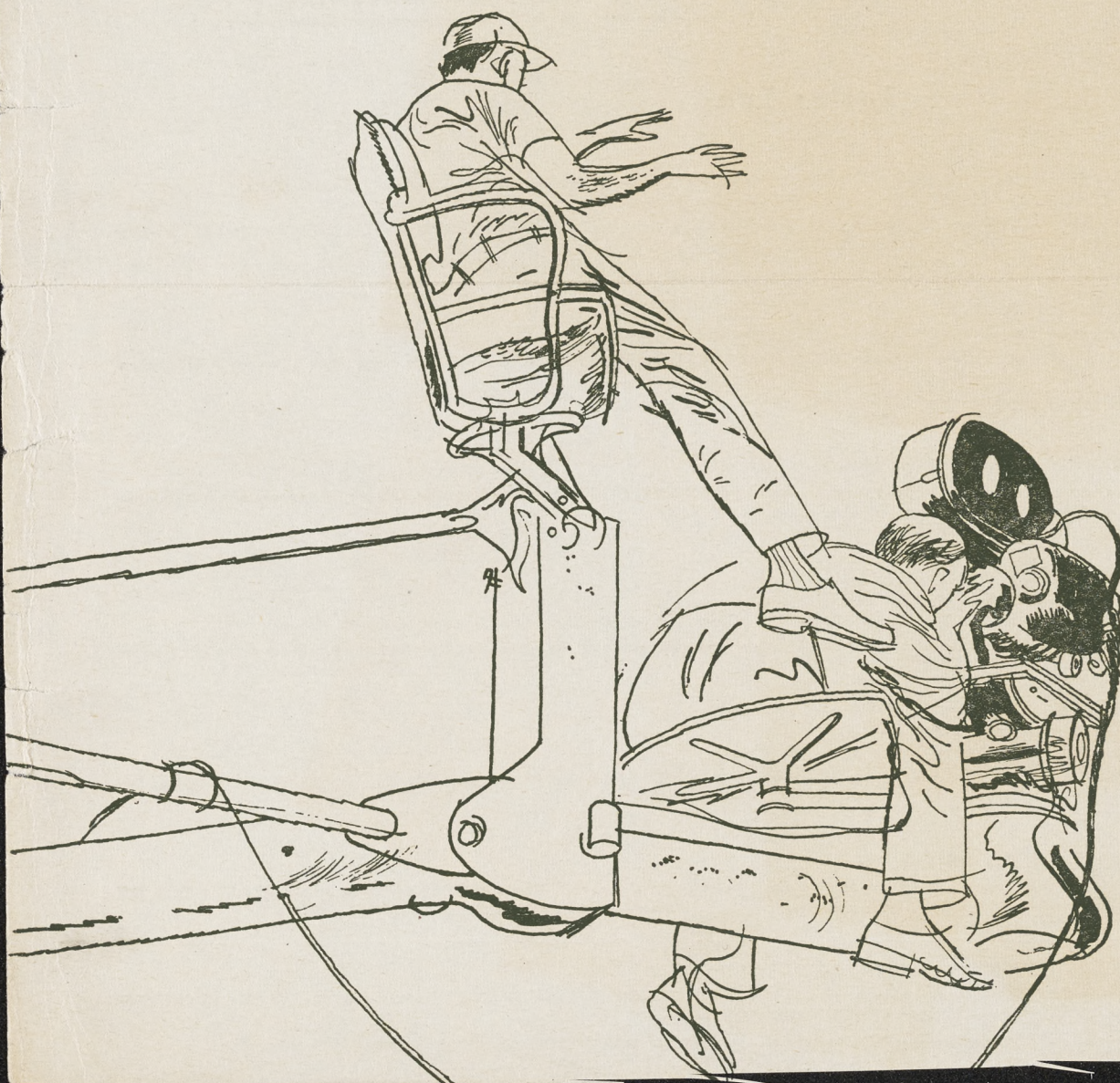
n Cinema
f the American film:
of Fifteen Directors

MUSEUM OF ART

Center, San Francisco 2, California

Aspects of the American film:

the Work of Fifteen Directors



A series of films with eminent

FIFTEEN AMERICAN FILM DIRECTORS AT THE MUSEUM

the stories they *By Frank Stauffer*

appear The American film has been the subject of the spoken and written word for some fifty years ~~now~~. The bulk of it has been concerned with the people who ~~are~~ in it, ~~what they act~~ in, and the people who finance it. Rarely does this ocean of words get around to the most important creative people of the subject, the directors. It is long overdue, ~~but perhaps it will always be.~~ They are the busiest people in the art of the film because they are the artists of the film, ~~(and they are)~~ generally out of sight, behind the camera.

The San Francisco Museum of Art's famous ART IN CINEMA asked a contingent of the most important American film directors and other film artists to come to San Francisco ~~and~~ as guest speakers in behalf of their own work. Their kind and agreeable cooperation has made this year's ART IN CINEMA series an unprecedented study of the American film - unprecedented because it is exceedingly uncommon that these film-makers have the time or opportunity to talk publicly of the subject they know better than anyone else. ~~And it is uncommon, too, because we do not often have the chance to hear them.~~

The same story This treatment of the American film has been patterned after a large circulating exhibition designed for the Smithsonian Institution and the U. S. Department of State a few years ago by this writer. Made to circulate abroad, it sought to show some of the real positive achievements in the American film, through examples of the work of fifteen American directors. Being aware of the most popular elements in our films abroad - and they are very popular - the exhibition tried to clarify and interpret them in the light of our native culture; it sought to make clear a popular art that, on the surface, seems formless and shifting. Taking the big traditions, or styles, such as the Western, the Slapstick, the Musical, the Spectacle, etc., the exhibition helped to formulate our most alive and virile contributions to the world's history of the film. In doing this, it seemed to become a re-evaluation of our American film to those of us who, through familiarity and habit, had tended to forget.

Breaking away from its usual programming of presenting strictly experimental and off-beat films, ART IN CINEMA is here dealing with what at first would seem an about-face. But with these nine years of outstanding programs, no stringent policy has existed but that of being concerned with what is worth your interest in the film. True, our programs grew out of the avant-garde, but there is only so much avant-garde available. The very nomenclature dates the subject, and any consideration of the film is nothing if it is not as flexible as the film itself. And above all, ART IN CINEMA has seldom taken the role of the critic.

This venture of trying to get closer to the active film industry in our programs was highly successful last year with the appearance on Series Nine of director George Stevens. His zeal and intense understanding of his medium was conveyed in a way not possible by professional lecturers. The air of celluloid and arc lights ~~was~~ there, not the air of books.

~~This study of the American film~~ will be presented in two series, the Tenth and Eleventh of ART IN CINEMA's famous yearly film activities. The Tenth, beginning on Friday, April 9, will be inaugurated by George Sidney, the director who is the president of the Screen Directors Guild, speaking about the greatest innovator of them all, D. W. Griffith. ~~His~~ Griffith's fabulous 1916 epic, INTOLERANCE, will be shown as a crucible from which came practically every future development of film technique. It was also a crucible out of which came the ~~outstand~~ ^{outstanding early} players in American film.

The succeeding programs have not been arranged to fit a progression, but according to the availability of the speakers ~~chosen~~. On Thursday, April 15, Fred Zinnemann, of HIGH NOON and FROM HERE TO ETERNITY, fame, will be guest speaker, with his earlier film THE SEARCH.

The Western Tradition in the film will be exemplified by its greatest exponent, John Ford. Kenneth Macgowan, who has been producer for John Ford will take the ~~restum~~ on April 23 to speak about and show Ford's personal favorite, YOUNG MR. LINCOLN.

On April 30 Vincent ~~Minelli~~ Minnelli, whose brilliant direction has been responsible for such outstanding films as MEET ME IN ST. LOUIS and AN AMERICAN IN PARIS, will speak about his approach to directing, and show sections of these films, as well as others.

On May 7 Cecil B. De Mille will be represented by director Mitchell Leisen who was formerly de Mille's Art Director. THE BRUSADES will be shown and discussed.

Stephen Bosustow, founder and president of famous UPA, the group that created an entirely new animated film, will be present on May 14 to tell us about this revolution in camera design, and will bring with him examples, from GERALD MCBOING-BOING to THE TELL-TALE HEART.

The Documentary Film will be represented on May 20 by Willard Van Dyke, who carries ~~on~~ the mantle of the documentary tradition from the great Robert Flaherty. Van Dyke shares that evening with Pare Lorentz's work in which he had a creative part.

~~For tickets to this outstanding series program~~

For further information on this outstanding series just call the San Francisco Museum of Art - Art In Cinema. Tickets are now on sale at the Museum: \$7.50 for Series Ten (\$6.00 to Museum Members). Tickets to Series Ten and Series Eleven covering all 15 directors are \$12.00 (\$10.00 to Museum members). Single tickets will be sold only at the door the evening of each performance: \$1.25 (\$1.00 to Museum members). For tickets write to: Art In Cinema, San Francisco Museum of Art, Civic Center, San Francisco 2.